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Jan/Feb 2008

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HORROR HOUND

#9

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Tim Burton interview!

LONDON AFTER MIDNIGHT
The Lost Film: 80th Anniversary!

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I Am Legend, Cell Terror
Hall of Fame: Nightbreed
Horror's Hallowed Grounds
Return of the Living Dead
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ON THE COVER: Pinhead: The Death of an Icon?

THIS ISSUE: *Hellraiser* is the topic of discussion this issue as we present the most detailed guide to the series possible. Our retrospective feature (written by Pinhead aficionado Paul Kane) includes a detailed look at the title's history with all-new interviews with Clive Barker and Doug Bradley. To top it all off, we have tons of rare memorabilia pics, including toys, comics, posters and a special look at the classic Screamin' Model Kris of the '90s. A Clive Barker original pull-out poster is attached, as well as a special Collector's Spotlight featuring a very rare look at one of the most obsessive fans of the series!

Movie news this month is insane as we take a look at the biggest holiday hits available, including *Sweeney Todd*, *Alien VS Predator Requiem*, *I Am Legend*, *Doomsday* and *One Missed Call*.

Speaking of *One Missed Call*, this issue we present a special look at the status of cell phones in horror films - detailing Hollywood's fascination with establishing "easy-outs" for this annoying plot device. On page 19, we also present the 2007 "Best Of" award ballot, which allows you - the readers - to decide which films, remakes, DVDs and action figures were among the best of this past twelve months. Action figure news this month showcases a special look at the latest Gentle Giant reveals featuring such films as *The Texas Chainsaw Massacre 2*, *Friday the 13th* and *The Descent*.

On page 26, we look at the twenty Non-Horror Horror movies, in which *HorrorHound* has chosen the best representations of so-fa, thriller, exploitation and fantasy films, which are often confused (sometimes rightfully so) as horror fodder! What films and sub-genres of this industry make our list?

Regular feature articles this month include *Serial Killers* (featuring Elizabeth Bathory), *Horror's Hallowed Grounds* (visiting the remaining set pieces from the classic zombie film *Return of the Living Dead*), *GoreHound: The Beast Within*, *Roadkill* (featuring the second *HorrorHound* Weekend Indianapolis event) and *HorrorHound's Hall of Fame* (including another great Clive Barker creation - *Nightbreed*) all round out this issue's exciting content.

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Retrospective**



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**BEST OF
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Pull-Out Poster!



COMIC BOOKS:
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**Horror's Hallowed
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**GOREHOUND:
The Beast
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Contributions and Special Thanks to

Paul Kane, Dev Gilmore, Max, Damien Giesek, Nicole M. Puzo, Randy Falk, The Owens Group, Eric Fischer, Joe Kelley, David Sehning, Michael Leary, Amanda Burns, Bill Philpott, Joe Senz, J. Michael Roddy, Travis Hoffman, Steve Niles, Ray and the staff at Scream, Night of the Living Podcast and everyone else who helped but were unable to be named here.

All articles written by Aaron Crowell and Nathan Henneman, unless specifically stated otherwise.

After two years in print, HorrorHound Magazine has made amazing strides. Great distribution placement in major bookstores such as Barnes and Noble, Borders, Hot Topic and Chapters/Indigo, partnered with industry achievements as we worked with major film studio and by company releases. In the toy industry, we have worked with all the heavy weights producing genre-related collectibles including Mafex, NECA, Gentle Giant and SOTA Toys. HorrorHound has even assisted on special features produced for such DVD releases as *Re-Animator* (*Anchor Bay*), *The Texas Chainsaw Massacre 2* (MGM) and *Monster Squad* (Lionsgate). Not to mention branching out into our own series of special horror movie convention events in Indianapolis, IN and now, Pittsburgh, PA! More recently, we have unveiled an entire line of clothing featuring the HorrorHound branding, which appears to have become a hit with fans! So, where do we go next? Beginning with this very issue, I am very proud to announce that HorrorHound Magazine is officially becoming a bi-monthly publication! Look for all of your favorite HorrorHound articles (Retrospectives, Hall of Fame, Serial Killers, Fanfare, Horror's Hallowed Grounds) as well as some exciting new ideas to be available regularly, every other month! On top of this, we are looking into more ways to bring HorrorHound to your hometown and in 2008 we hope to release our first HorrorHound Presents book project! Pick up future issues of the magazine, keep checking our online sites (www.HorrorHound.com) and www.MySpace.com/HorrorHound for all the latest announcements and remember: Feed the Beast - Tell Your Friends!

Nathan Henneman
Editor-in-Chief, HorrorHound



Hello HorrorHounds! I love the magazine! Check out this awesome birthday cake my girlfriend baked for me (see left). She's the best!

Gregory Pauwmal

Hey HorrorHound Staff! I love your magazines. I own all of them and I get excited when a new issue hits the stands! You can really tell that true horror fans work on this mag and know what to put into it. The retrospectives on TCMZ, ROTLD, *Monster Squad*, *Halloween II*, *An American Werewolf in London* and *Re-Animator* completely blew my wig back. I love 'em. Keep fipin' lids with your HorrorHound flavor!

Yakobee

Do you guys know when George Romero's new film, *Diary of the Dead* is coming out?

Geoffrey (myplace)

Hey Geoffrey - the latest release info for *Diary* has placed the film for limited release on February 15, 2008 - HorrorHound

Hey guys - just wanted to say thank you for putting our album cover into the Horror Road article you did in the last issue. The whole band was very excited to see a copy of our album cover right next to a picture of Samhain!

J. from Zombesat!

Any idea when you will be getting issue #3 back in stock? It is cash you're losing. Any idea where I can get one besides eBay?

Roshon Wheeler

Hey Roshon - Unfortunately, the issue is long out of print, and we will not be getting any back in stock. Most publications do not go back into print on sold-out issues, but we are indeed looking into ideas on how to make the content of our sold-out issues available to new fans who were not able to find them at retail initially. We have also recently sold-out of issues #2 and #5 (issue #2 is currently available exclusively online while our resupply stock supplies last). Once we figure out how to re-issue some of these sold-out titles, it will be announced online at www.HorrorHound.com and in the pages of HorrorHound Magazine - HorrorHound

First, I would like to thank you for putting out a great magazine. I have every issue, and I especially appreciated the coverage on *Halloween IV* in the last issue. I just read on moviemaniacs.net that you're having a convention in Pittsburgh? Thanks again!

Ed (myplace)

Thanks Ed, and yes - as mentioned above, HorrorHound Weekend will be traveling to Pittsburgh, PA this June 29-2nd. Our next show is actually back in Indianapolis, Indiana - and will take place over the weekend of March 28-30th, featuring such special guests as Doug Bradley, Bill Moseley, Chris Sarandon and Linnea Quigley. After that, however, HorrorHound Weekend invades the steel city as we bring a special kind of zombie-fest to the area, and special guest celebrities such as Griffin Dunne, David Naughton, Ottaviano Dell'Aquila and Doug Faerch. See next issue for more info! - HorrorHound

Hey guys at HorrorHound! how goes it? I'm a seasoned horror fan with EVERYTHING to do with the genre ever since I was about 9 when I started watching horror movies with my dad. I've been an avid movie collector and magazine reader for a long time. Then you guys appeared, and that was that. I wait for every next issue with much anticipation! You guys cover EVERYTHING that us horror HOUNDS want and need with the genre. Thank you for creating something new and fresh.

I do have a HUGE request, and/or question. Can you PLEASE see about touring the HorrorHound Weekend convention to Southern California? Say Los Angeles or San Diego (which is where I live - hint, hint), maybe? So talk amongst your people and see if you can get out here for us. Cause I DAWN well know that there are shit loads of fans out here who would attend. Not to mention my group, SD ZOMBIES (a horror/fanatics group who gets together for movie debuts and other gory good stuff here in San Diego).

Thank you for time!

Matt Gable

Here's a picture of a Pumpkinhead tattoo that I recently did (see right). Thanks

Dave Allen
Preying Mania Tattoo - Lakewood, CO



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Aliens VS Predator

by Jessica Dwyer

Aliens VS Predator has a varied and colorful history. Two of the biggest horror sci-fi franchises in the history of cinema, were brought together in printed form years before they ever hit the big screen as a double bill (thanks to Dark Horse comics, 1989). From there, *AVP* burst forth with a series of numerous graphic novels, books, and an even more successful video game franchise. The idea of a film version bounced around Hollywood, but always sort of fell through, be it the script or budget.

Humorously enough, the first time these two were really seen paired together on screen wasn't a big budget epic, but a small \$30,000 production starring Batman. *Dead End* was a project by Sandy Collores which showed the caped crusader in an old-school setting going head to head with a Predator and a group of the Aliens. Beautifully shot, it became an instant sensation.

A year later, fans received Paul W.S. Anderson's *AVP*. When it was released, *AVP* was ripped to shreds by the mandibles of fans and critics alike. Cut to a PG-13 rating, *AVP* was shot with one of the quickest post production turnarounds of any film that year.



The duo are out of control.

Sell on a modern day Earth, it brought back fan favorite Lance Henriksen as android-creator/scientist Charles Weyland (years before he should have been born). The film's plot, about an ancient pyramid beneath the ice which turns out to be a Predator training ground, could have been successful, but the tamer rating just didn't get into a good film. The storyline made no attempt to try and fit into either of the film series' timelines.

AVP still turned out to be one of the more successful films in either monster's series, but the damage was done in the minds of the fans who considered the film the nail in the coffin for both titles - until it was announced earlier this year that the series would receive another shot - and released to movie theaters on December 25th!

Aliens VS Predator: Requiem is set directly after the end of the first film, following the crash of the Predator ship after the Pred-alien Chestbuster breaks free and kills the crew. She (that's right, it's a Queen) then sets her sights on the small Colorado town near the crash site. The Pred-alien Hybrid has two main qualities of both her species she wants to hunt... and make babies. God help anyone who gets in her way.

As damage ensues on Earth, the town quickly becomes overrun before another Predator shows up. His job is clean-up duty, stopping the Hybrid as well as all the Xenomorphs spawned thanks to this mess. Meanwhile, the humans have their own issues trying to stay alive in the middle of this war zone. Reiko Aylesworth (Michelle from *TV's '24'*) is one of the humans fighting for their lives. An ex-soldier just returned from Iraq, she's the Ripley of the future, having a daughter to protect.

What many fans will be happy to know is that this film is rated R (just like every other film in either series, other than *AVP*). The directors of the piece wanted it that way, and were so dedicated that earlier this year, when they were told that no R-rated footage could be shown at Comic-Con, they decided not to cut their red-band trailer, and nothing on the film was shown. Instead, they released the trailer online to much success.

Colin and Greg Strause are a brother directing team, along the lines of the Wachowskis and the Cohens. Well known in the film industry, the "Brothers Strause" are special effects masters with their own SFX company, Hydraulix. They are responsible for EFX work in some of today's biggest movies including *300*, *X-Men*, *The Last Stand*, *Fantastic Four*, and *Terminator 3*. So, did that background come in handy with this movie? "Yeah, you always take away a lesson from each film," Greg tells *HorrorHound*, "All the digital blood work we did in *300* actually helped. Some of the gore and the chopping off of limbs that we did, that definitely helped in *AVP:R*." With the reception of the

first film, it had to be daunting to step in and take over. Did that reaction help or hurt them when taking the reigns of the series? "I think anytime that there is a feeling like that in the community, it makes it risky to do a sequel," Greg says. "I think that was a guiding issue for us though. It kinda opened up the playing field to go a lot more hardcore with this one." Colin adds, "The interesting thing too, is that even though it was mostly rejected amongst the fans, it still sold four million DVDs the first day it came out." "I think it's like a guilty pleasure type of film," Greg continues, "Everyone loves these two creatures. It was good that it got out there and launched this franchise, but it also created an opportunity to step up, and take it to a new place."

What did they see as problematic with the first movie? "Relatable characters are something really important to us," Greg begins, "That's why the small town setting actually was very appealing. These are your regular everyday people. These could be your brothers, your cousins, your other family members. The original *Alien* and *Aliens* are both terribly horrifying; very scary movies. It was very important for us to bring that back. There's nothing that scared me in the last *AVP*. In our town it's a lot more dark, it's a lot more horrific." He goes on, "I think that there's a good number of jump scares in the movie, and there's a lot more of suspense and terror in the film. I think those are the very important points for movies that have these kind of roots."

There's a rumor about a kid having a Chestbuster pop out of him in this movie. "That would be just mean. Why would we do that? [laughs] Okay... yeah you got us. That's in there." I would say that classifies it as dark wouldn't you? So, did the fact the first film got the lower PG-13, make it harder for this film to get the more adult friendly R? "Part of our pitch was to go very hardcore, and I think the studio seemed very receptive to that," Colin says, "I think the success of *300* helped cement any fears that there might be a tendency to pull back. It is a little riskier movie going R-rated, but it just seemed like the absolutely right thing to do with this film. Imagine Predator without seeing him rip Billy's spine out of his body, or without that huge hole blown into Jesse Ventura... those are the 'Holy Shit' moments. Take that out, would we still be talking about the film?"

One of the coolest parts of this movie has to be the Hybrid, which was revealed in the trailers, featuring a very Predator heavy Alien look. We've never seen an Alien take on so much of a host's aspects before, so what led to this decision? "All of the Aliens take on certain traits of whatever host they came from," Greg begins, "Obviously with all the ones we've seen so far, they've always been human hosts. We wanted to make sure he was recognizable enough. So, we also thought, how? *Alien 3* was the only other film we've seen a non-human host [Dog-Alien]. It's movement and mannerisms were quite different... so we took a look at those cues and said 'Where can we go with this?' So, that's where we started."

Another big question that's being tossed about by many a fan... will we get to finally see the Predator home world on screen? The brother's answer is this: "We can neither confirm nor deny."



The body count is high as humans and Aliens alike become blood.

"SPECIAL DEAD IS THE FUNNIEST HORROR FILM I'VE SEEN
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SWEENEY TODD

by Jessica Dwyer

Blood, Ballads and Broadway



Films and fiction based off of characters that may or may not have existed are nothing new. Wes Craven's original *The Hills Have Eyes*, for example, was based off the tales of a family of Scottish cannibals who attacked, killed and devoured travelers hundreds of years ago. So, it is no surprise to discover that Stephen Sondheim's bloody musical (soon to be Tim Burton's screen adaptation) was based off what some consider an actual killer who lived and murdered in the 1800s. You read that right: Sweeney Todd may have stalked London before Jack the Ripper, and made as much of a mess.

The tale of Sweeney Todd has been told since the mid 1800s, the first of which was a penny dreadful written in 1846, but what most people know of the demon barber comes from Sondheim's musical. It's not a happy story, and it's very very bloody. A young man by the name of Benjamin Barker is married to a beautiful woman named Lucy, and they have an equally beautiful baby girl named Johanna. The family is happy and content, until Judge Turpin (a powerful figure with the law on his side) decides he wants Lucy for himself - thus begins the downfall of Benjamin Barker, and the rise of Sweeney Todd. Barker is exiled to prison, and while he is gone, his wife poisons herself. Judge Turpin takes young Johanna as his ward with far more nefarious motives for her when she's older. Years later, a ghostly ship docks in London, and on board is a man with a haunted face and dark, dead eyes... His name is now Sweeney Todd, and he is filled with nothing but revenge and hatred, wanting nothing more than to destroy Turpin and all those who helped him along the way.

Aiding Sweeney in his quest is Mrs. Lovett, who owns a pie shop below Sweeney's new place of business. It becomes quite the convenient location to open his barber shop as the two conspire together. Eventually, Todd's murdered victims wind up in Mrs. Lovett's meat pies, through an elaborate barber's chair that dumps them right into her kitchen. Mrs. Lovett is actually in love with Sweeney, but there's no emotion left in him other than hate. The barber's lust for vengeance eventually causes him more pain than anything Turpin had done before, and the bloody trail of victims lead him to his own undoing, as will Mrs. Lovett's twisted obsession.

Sweeney Todd was grand guignol theater at its finest. Blood flowed from the stage as victims fell to Sweeney's razor. It was the precursor to such gothic stage productions as *The Phantom of the Opera*, *Jekyll & Hyde*, and *Dance of the Vampires*. The original stage production on Broadway started in 1979, and starred Angela Lansbury as Mrs. Lovett (you'll never see her the same way again after watching it) and Len Cariou as Sweeney Todd. The two later reunited in many episodes of "Murder She Wrote."

Sondheim's work had very little dialogue with nearly all the lines being sung. Nothing had really been seen of its like on Broadway, and it garnered many accolades and awards for its production and actors.

Lansbury and George Hearn, who took over as Todd after Len Cariou left the role, later starred in a filmed version of the musical. A non-musical version of the story was filmed in 1996 with Ben Kingsley and Joanne Lumsley in the lead roles for Sky TV. Kingsley received a SAG nomination for his work. As recently as last year, another version was filmed for the BBC, starring Ray Winstone as the demon barber.

As you can see, the story is as popular as ever. Fans of the story, and of the musical, in particular, are very dedicated. They want it done right and they want it to have all that makes it such a great tale: blood, tragedy, blood, horror, drama, and did I mention blood? To take on such a challenge you have to be able to balance the horror with the beauty that's within it, keep all the twisted souls intact, and let the music shine through. Enter Tim Burton.

Tim Burton is known for taking subject matter that isn't the most conventional, and making it into something glorious. From a boy who was created with scissors for hands, to taking the story of Hollywood's worst director and making it into a film that won an Oscar, Tim Burton has become the silver screen's wizard of the weird and wonderful. Tim Burton's version of Sweeney Todd brings the musical to life in a world not limited by the stage. It's a dark and dreary London populated by locales who are starving. Pale, ghostly faced figures like Helena Bonham Carter's Mrs. Lovett are desperate enough to do anything to get what they want.



Enter into this world Johnny Depp, playing a role far removed from the tanned and frivolous Jack Sparrow. Depp gets to sink his teeth into a part that lets him channel his love for old school horror masters like Peter Lorne and Vincent Price. His Sweeney Todd is a chalk white-skinned man with eyes that are shadowed with the loss and pain that has befallen him. His wild black hair has a streak of white caused by the shock of having the loves of his life ripped away from him. He's clearly crazed and dangerous, and wants nothing but revenge. As the movie tag line states: "Never Forget. Never Forget."

Burton is no stranger to musicals, having written and directed both *The Nightmare Before Christmas* and *Corpse Bride* (both of which had their share of musical numbers). But this is something a bit different: a full-on musical with material that has been around for decades. Burton, however, had felt a closeness with the material for a while. "I was like a student when I saw it in London." He told *HorrorHound*, "Not a theater goer, or whatever. I heard about it and went and saw it, and I just felt so connected to it. It felt so perfect to me. I wasn't even in movies or anything; it was just really strong to me." "It was like 1979, I was just a spaced-out student, and I went three nights in a row." Tim Burton reveals, "It was just something that really connected to me, and like I said, I wasn't in movies, I had no idea what I was going to do with my life really, it was just something that was really strong to me." The connection was indeed strong, which most likely colored his career later on. "The music was really beautiful and it was really bloody." He says, "It just had this weird juxtaposition of horror movie imagery and sensual pretty music. It was just the combination seemed really unusual."

This type of movie might be a hard sell. Horror fans aren't really known for their love of big-time musicals, and musical aficionados aren't really known for their love of gore, something that Burton has obviously not held back in his version. "It could alienate everybody." He says laughing, "Horror movie fans can be like 'Oh that's great, but what the fuck are these people singing?' And then musical fans will be like 'Oh that's nice, but what's with all the fucking blood?' So, it's got the potential to fuck over everybody."





Johnny Depp strikes fear as Sweeney Todd.

So was it hard to balance it out? "Not to me," he says, "because that's what life is all about. It's just like a combination of emotion, humor, drama, and melodrama. Light and dark, all the things I love." As was said, Burton isn't a stranger to musicals, but did he take any sort of influences to heart from what he's seen before for this one? "No," he replies, "because most musicals are ten pages of dialogue, and then people start singing. Talk talk talk... singing. What attracted me to this one is it's mainly musical... it's like a silent movie with singing. It sort of felt different to me, which is what attracted me to it. I couldn't watch anything, and say I want it to be like this or whatever. It just sort of had its own voice to it."

What kind of direction do you give to people when they are supposed to sing and be psychopaths? What sort of relationship do you see when Sweeney and Mrs. Lovett are on screen? "Well, they're both fucking nuts," Burton says chuckling. "What I love about them, it's the perfect relationship movie. Nobody listens to each other, and they're all sort of fucked up. They are together, but they're not together."

And as for the look of the film? Given the great atmosphere of Burton's last horror movie, *Sleepy Hollow*, creepy is the word. "To me it just felt perfect," he says. "To me it felt like we were trying to do an old-fashioned horror movie. I know Johnny and I talked about old horror movie actors like Peter Lorre, Boris Karloff and Lon Chaney. I talked to Helena about Bette Davis in *Whatever Happened to Baby Jane*. It's like I have my own sight references. What's so great about them both is that they are both like silent movie actors: they are very expressive without saying anything. That's why they are like this weird beautiful couple. It's like they belong together."

As for the music—even though Johnny Depp has a band, he's not a professional singer. "Johnny in this movie is a singer," Burton says. "Alan [Rickman], none of these guys are singers, and they come in and do this hard music. Hearing a duet between Alan and Johnny... it feels like I'm on drugs."

There's been quite a bit of chatter online about people not wanting to see Depp in this lead role, or Burton in the director's chair for that matter. Their minds are made up before even seeing the finished product. "All I know is one thing we did this purely from the heart," Burton says. "People who get it will like it, and the people who don't, won't go there. For me it's a R-rated musical, and it's got a lot of blood, and

I know what I think about it. It's all coming from the heart."

Sadly though, not everything can translate from stage to screen and work. Such is the case with "The Ballad of Sweeney Todd," an important act from the musical. "We wound up not doing the ghosts," he explains. "As a musical, things happen and change. 'The Ballad of Sweeney Todd,' which was actually quite crucial in the stage production, didn't end up in the film because what works on stage doesn't work on film." (Fear not though fans of Anthony Stewart Head, who was to be one of the ballad ghosts, as you'll get to see him perform in a gory horror-opera next year when *Rapido: The Gothic Opera* is released.)

Since it's clear that Tim Burton loves old horror films, and Hammer Films in particular (Christopher Lee is once again cast in this film, as one of Todd's victims) and with Hammer starting back again, can we one day hope for a true Tim Burton Hammer flick? "I know the guy who owns Hammer and I've talked to him," Tim says. "I'm so in love with Hammer. He's talked to me, but nothing yet, but honestly, I love it so much. That's always the tricky thing about when you love something so much, you want to make sure it's right. I do love it and I've talked to him about things, and the good news is they are definitely trying to resurrect themselves in a positive way, and that's good." If given the chance, would he produce a remake or would he do an original film? "It's an interesting dilemma," he says, "because they were of a certain period of time, and times change, so how do you deal with it? Some of those movies were quite violent back then, and now you know this modern age called torture porn, or whatever you want to call it. I don't know. Honestly, it's a good question." He explains, "There's a beautiful quality to those movies, they were bloody and they were visceral, they had sexy people in them, but it's hard to know what people want these days. I don't really care because all I know is that I love those movies. I'll just watch those if I have nothing else to do." So, this next leads to the question that many a Dark Shadows fan is wondering: Will Tim Burton direct Johnny's rumored film version of the gothic soap? "I'm talking to him about it now," he reveals. "We just talked about it recently. We're definitely into it. I was a child when that came on. It like, hammered a nail into my head that one. Something really weird and amazing about it. I think the key is to find the right tone, and do it in the right way. Definitely, definitely into it!"

Burton is fearless when it comes to making films. He doesn't do it for the accolades and he doesn't do it for the awards. He's been nominated once for an Oscar, and didn't win. He does it for the fans and for the people like him who were growing up, friends with the monsters on TV rather than the other kids in town. So, success in the conventional sense doesn't really mean that much to him. *Peep Wee's Big Adventure* was on the top ten worst films list the year it was released, yet it has since become a cult hit, as has *Beetlejuice*. "Every film surprises me," he says. "Success surprises me. *Ed Wood* was one of my favorite films, and it was a complete bomb. People came up to me and say 'I love *Ed Wood*,' and I'm like, 'well, you're one of the only fucking people I guess I feel quite lucky that way. That makes me feel more grounded. Oh I'm a success, oh I'm a failure. Failure and success are double edges.'"

"Those are the people that I care about, the people that come up to me and say something nice, not even necessarily nice, but something that comes from their heart. That means more to me than the box office does, or whatever. That almost makes me cry really. That's honestly why I do it."

ON BROADWAY



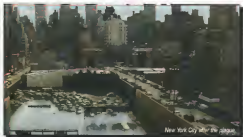
With preview screenings beginning last week, October 11th, and opening night officially kicked off on November 8th, *Young Frankenstein*, has taken to the stage is the new hit Broadway musical. For anyone who hasn't seen the original 1974 film (shame on you), the story is a mock of the original *Frankenstein* He about a young Frankenstein who inherits the castle, which hosts the notes and machines that



help give life to the deceased. With help from his assistants, the Doctor creates a monster, and proceeds to "take stage" himself. In an unforgettable horror act on film! The live stage cast star Roger Bart (*Hotel 11*) as Frederick Frankenstein, Megan Mullally (*Will & Grace*) as Elizabeth, Andrea Martin (*Black Christmas*) as Frau Blucher, Sutton Foster as Inge, Christopher Fitzgerald as Igor and Shuler-Hostess as the monster! Fans may remember Shuler from the 2004 film *Mr. Hiding*, where he ironically played Frankenstein's Monster! The show takes place at the Hilton Theatre on 12nd St. and 7th Ave. - tickets are now available at idol-musical.com.



If you are a fan of musicals (and we know you are), you can find over to the official website of the musical to pick up a number of collectible items such as *Young Frankenstein* t-shirts, shot glasses and the official cast recording soundtrack! Visit youngfrankensteintheatrical.com today!



I Am Legend was written in 1954 by Richard Matheson, and has since become a "legend" in the world of fiction. The story is one that is frightening on a very primal level, and deals with a lot of different issues in regards to fear and morality. Not to mention all the vampire/zombie mutants spawned by a virus. The horror is both physical and psychological, and there is no truly happy ending. *I Am Legend* is one of those grim stories that doesn't leave you with a smile, but with some deeply disturbing thoughts on mankind.

The story centers on a man named Robert Neville, who is a lone uninfected man left alive after a virus transforms the rest of humanity into a type of vampire race. Neville faces every day alone, with no human contact, while hunting and scavenging for resources - he tries to figure out what has caused the virus as well as figure out if he truly is the last man left alive. Neville hunts the vampires, becoming very good at killing them. In fact, he becomes their "boogymen" in the way that vampires had become humanity's. Thus, the title speaks about Neville, who has become a legend to the vampires. Eventually, Neville discovers that the infected humans have discovered a way to control the virus. During the day they appear as regular humans, able to sustain the sunlight for a short amount of time, but at night, they regress to full vampires. Technically, Neville has been killing living humans - and they aren't too happy.

Matheson's book deals with the psychological horror of Neville's situation, putting the reader inside his mind as he deals with the fact that he's alone. There's no one to help him and he's faced with the horrible realization that he's the last human alive. That universal fear is part of the reason the book has remained popular for over half a century. We're all able to grasp the desperation and feeling that Robert goes through because at one time or another we've felt that sort of loneliness, or maybe you've literally wondered how it would be if you were the only person left on the planet. The story is tailor made for film, allowing actors to really sink their teeth into the part of Neville and his sad circumstance.

The first film to adapt *I Am Legend* was titled *The Last Man on Earth*, starring horror veteran Vincent Price. Shot in 1964, the movie was adapted by Matheson himself, but rewrote the script occurred, which caused Matheson to have his name removed from the credits. Relatively low budget, this version has Price's character (named Dr. Robert Morgan) trying to explain his immunity by way of a bat bite he received years prior. Morgan figures out a way to cure the disease using his blood, but before he can find a way of getting this cure to the masses, things take a turn for the worse. MGM is issuing a new DVD version of *The Last Man on Earth* to coincide with the Will Smith version of Matheson's story (see page 17).

The next version of this story was called *The Omega Man*, starring Charlton Heston, and was released in 1971. This time, the story was set in 1977, with biological warfare between China and The Soviet Union being the reason behind the plague. Heston played Neville, who in this version of the story, was a military scientist. He injected himself with an experimental vaccine which has allowed him to stay immune to the plague. The victims of the plague aren't really vampires, but more like crazy zombies who are slowly dying. They created a cult called "The Family" (an allusion to Charles Manson?) and are out to destroy Neville. A group of survivors (who are infected, but are in the early stages of the disease) finds Neville and work together in hopes of finding a cure. Much like in *Beneath the Planet of the Apes*, Heston is fighting another albino cult in robes that are out to destroy the earth. As is the case with Price's film, *The Omega Man* is getting released on DVD this year in both HD DVD and Blu Ray versions on November 27th.

Next on the list is a direct-to-DVD film called *I Am Omega*, starring Mark Dacascos ("The Crow" TV series), in what I call a "piggysack release." This is what happens when a big budget movie is coming out and a smaller studio releases a far lower budget version of a similar story onto DVD at the same time (see your local Blockbuster for examples). *I Am Omega* has zombies instead of vampires, and features lots of flashbacks and gun play. Many consider this to be the better of the DVD np offs, but I'll leave you to judge.

Will Smith's vehicle, *I Am Legend* (released in both regular theaters and IMAX), once again has Robert Neville as a scientist who is, for some reason, immune to a virus that has wiped out most of mankind. Living in what's left of New York, Neville hunts wild deer to feed himself and his dog. He displays mannequins to give a semblance of life in the city, and for three years he has transmitted a radio signal in the hopes that fellow survivors will hear it.

The creatures in this version are mutants who live in the shadows; quick and mean. Neville hopes to create a cure using his own blood, but he's got to stay alive long enough to do so. Directed by Francis Lawrence (*Constantine*), this is the biggest budget version of the story to be filmed to date. It's also one of the most highly anticipated releases of the year with Will Smith being one of the biggest stars in Hollywood. Lawrence filmed the movie on location in New York, actually closing parts of the city to film the movie's amazing sequences of isolation and destruction. Some parts of the city were only available on weekends, causing filming sequences to be spread out over the course of nearly a year. Taking on a project of this scope requires a director who really loves the subject matter, and that's exactly what Lawrence is. "I guess what first appealed to me about the story was the idea of a man surviving alone in an urban environment." He says, "I've always been fascinated by that idea. I was doing music videos, and I was trying to come up with a music video idea like that for a long time. I was reading books like *Earth Abides* and I had read Richard Matheson's novel. So, it's just something for years that I've been interested in, and really trying to find projects that I could work on with that theme." As we've already learned, this is not a new story to film. Each version of the story takes a slightly different approach to Neville's character, and how he deals with the situation around him. What did Lawrence and his crew decide upon this time? "With Neville, what we sort of decided was he's structured himself a routine." He explains, "And he's very disciplined about this routine. He sets alarms and he does certain things... he's very orderly and he keeps his house in order. It's what keeps him sane in a situation like this, and part of that is the way he eats, and the discipline about working out and his body. All those things are extreme choices for somebody that leads a very disciplined life. If that routine were to start to break down, then the guy would actually fall apart. He has to be that regimented with it."



Will Smith as Neville on the scene? You bet!

Will Smith is going to be the big selling point for the movie. When compared to the previous thespians to walk in the lonely shoes of humanity's last survivor, Smith stands out in regards to his type of character. When compared to Charlton Heston, Smith is more accessible, and more humane and everyman in his performances, and that type of acting is what makes the story all the more hard hitting and horrific. You don't want this guy to fail or to fail prey to the creatures around him. You want him to succeed. Lawrence agrees. "A lot of people would just take to this role and brood. It might be interesting, but it would be very shallow. What's fantastic about Will, he has such a warmth to him, and such a charisma to him that even when he does that it has so many layers. There's real sympathy for him. You have pity for him sometimes, you're scared for him, you love him and you laugh with him sometimes. You cry with him in this, you're afraid with him, and all those layers exist in his performance. That's really something that Will can do where a lot of other actors would be much less dimensional in this film."

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Bad movies can be wonderful things. From *Plan 9 From Outer Space* to *The Rocky Horror Picture Show*, horror fans in particular have been sympathetic to bad films for almost as long as people have been making them. Sharing one of these trainwrecks with a friend (or a few hundred) can be a fun, lighthearted experience for those few who are willing to give in to this guilty pleasure.

It's not that way for everyone, though. For every bad movie, there's an entire crew somewhere trying to escape its infamy. Writers, directors, actors—most of them spend their entire lives running away from these films in the hopes of going on to do bigger and better things, and most of them cringe at hearing the sound of someone asking, "Aren't you the guy from that movie?"

Occasionally, rarely, you might even say, one of those people decides to embrace their bad movie heritage. Michael Paul Stephenson just happens to be one of those people, and his white whale is a film titled *Troll 2*, voted at one point by IMDb.com users as "The Worst Film Ever Made." An impressive designation when you consider its company: Films like *Howard the Duck*, *Showgirls*, and *Ghig* weren't strong enough to beat *Troll 2*, and neither was Michael.

Setting down to watch the film, described by some to be the *Citizen Kane* of bad movies, is a tough experience to describe. It concerns a family vacationing in the small town of Nibbog (Goblin spelled backwards) and their interactions with the strange residents who live there. An in-name only sequel to John Carl Buechler's *Troll* (1986), the film was written and financed entirely because of a leftover prop from the original.

"The producers had one goblin mask, and they went to director Claudio Fragasso and said 'I want to make a movie about this one goblin mask, and it has to be a family film.' So, Claudio decided to do everything green. Once he came to Utah, he decided he wanted more masks, so he told the special FX guy to make him 6 more in a week."

As is common with films like these, cast and crew had no inkling as to the stinker they were helping create. "Every single one of us showed up to make a good movie. We all were doing our best, and we failed miserably. That's the thing that makes *Troll 2*, everything is unintentional. You could not create lightning twice."



One has to wonder how they didn't notice, considering the plot centered around vegetable "Trolls" (aka: midgets in potato sacks), who use complicated (and contradictory) methods to turn humans into vegetables, so they would be fit for consumption. There's also a scene featuring a strange witch, who seduces a teenage boy with an ear of corn, but that's a story for another day. It's no wonder that Michael, who was 10-years-old at the time the film was shot, wanted nothing to do with the film after it was released.

As a young teen, the constant screenings on late night cable were already haunting Michael. "Throughout junior high it seemed like it never stopped playing on HBO and

Showtime, and I literally had kids walking up to me in the hallway and screaming my lines at me "A double decker bologna sandwich! They'd scream things in my face." As a result, he continued to run from his bad movie heritage throughout most of his young adult life.

Recently, however, a strange thing started to happen. About two years ago, he started getting more and more emails regarding *Troll 2*. "I started getting lots of messages from people, who either found my fan-site or they had found my MySpace. At first my response was, 'What is this? What is going on with this?' Then all of a sudden, I really started looking into it, and I was able to kind of step outside of it, and I became really fascinated by what was being created around this awful movie."

It didn't stop there. Soon, signs were starting to suggest that there was a full-on "Rocky Horror" type of revival beginning. Michael was intrigued. "Fans were sending me pictures of their private *Troll 2* parties, and people were dressed up and eating green food. I would see MySpace people listing their favorite films, and it would say like *Showstark Redemption*, and *Crash*, and then *Troll 2*. I thought 'What in the world?' How is this happening?"

After a few months of curiosity, Michael finally decided it was time to explore this phenomenon further, and soon a new *Troll 2* project was born. "I

thought about this documentary and telling this story. The story behind what's happening, and all of these good things that are happening around what's quite possibly one of the worst films ever made. It was completely unexpected. This film was destined to end up on a shelf somewhere collecting dust, and on its own, it's kind of organically and spontaneously amassed this large, large fan-base, and supporters who know not to take life seriously, and just have fun and laugh."

The documentary, titled *Best Worst Movie*, is currently in production. Michael is traveling the country attending *Troll 2* screenings, and shooting hours and hours of footage for the doc. In addition to screenings, he's shot everything from cast and crew reunions to soldiers in Iraq, who are using the film to help their fellow troops escape the war. The response has been overwhelming. "One girl in Houston had gone to a few of these screenings and sort of followed us, and she said that every time she goes to one that it's like 'a big hug.' It's just so positive and just fun, laughing at this horrible movie."

Michael has gone to great lengths to bring his former conspirators back into the mix, and understandably there has been some trepidation. "Everybody kind of said 'Oh boy, why are you calling me?' And some were slower to come into the fold than others." Since setting out to reunite the cast and crew, many have joined Michael on the road, and have had an unexpected blast meeting the fans they never knew they had.

He's even brought the film's director Claudio Fragasso in on the fun, although for his being Italian (who speaks very little English), he really doesn't have a grasp on what is happening. "Claudio doesn't really get it. He pulled me aside and said (in Italian accent) 'Why? Why Michael, they laugh at every part of the movie? Why? I don't understand, it's not funny?' He doesn't quite get it, which is great."

Michael and his crew are looking to finish the film in the late spring or early summer, and are still working out the details of the release with several suits. He's even spoken with the organizers of the Sundance Film Festival, who are interested in having the film screen as a part of their Documentary program. You heard that right, *Best Worst Movie* may be screening at Sundance.

If you're interested in finding out more, a lengthy "baser" trailer can be found at Michael's site: www.BestWorstMovie.com. It's inspiring and humorous, and does a much better job of explaining what's happening with this phenomenon than we can in these pages.



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One Missed CALL

by Kenny Nelson

THEN AND NOW

Horror fans will be glad to see a sequel to the 2003 Japanese movie *One Missed Call*, which was a hit in Japan. The new movie is a sequel to the original, which was a hit in Japan. The new movie is a sequel to the original, which was a hit in Japan.



The new year wastes no time getting a horror flick into cinemas, as January 4th, 2006 marks the release date of *One Missed Call*, an American remake of Takashi Miike's 2004 Japanese movie *Chakushin An*. In the film, the titular missed call is followed up with a voicemail message of the listener hearing their very own death. So much for screening your phone calls! The film stars Shannon Sossamon as Beth, a young woman whose pair of friends receive phone calls with mysterious, ominous, morbidly prophetic voice messages are left after the calls are not picked up, and Beth soon witnesses the demise of each of her friends - just as the messages foretold. Beth begins to have hallucinations, and freaked out by the death of her friends, brings her seemingly absurd story to the police. Although they think she is merely delusional from the stress of losing two close friends, Detective Jack Andrews (played by Ed Burns) has had a similar tragedy occur to him, with the loss of his sister. Together, Beth and Detective Andrews team-up to trace the ghastly history of the phone calls all while Beth begins to hear the mysterious messages herself!

A lot of questions will be answered with the release of *One*



Missed Call, such as can the film set the bar high for 2006 horror releases? In recent years, January has been a goldmine for darker, horror-themed fare at the box office as the public looks for an alternative from the lighter themes and serious award pictures served up around the holidays. *Hostel* and *White Noise* both topped the box



A few sleazy finds *One Missed Call* that send shivers down the spine.

office in previous years, opening on the same weekend - and other horror films, such as *Boogeyman*, have performed well in the early winter months of the year. Another question being asked is if *One Missed Call* will be the nail in the coffin of the J-horror boom? Japanese remakes soared high initially at the box office and with the movie-going public alike, with solid entries into the subgenre such as *The Ring* and *The Grudge*. However, their performance has been lackluster as of late with box office duds like *Dark Water*. Many horror fans have grown jaded to the similar storylines and plot devices used in these types of films, and one can only wonder if *One Missed Call* will miss its audience predicated on the inherent similarities in this subgenre. One thing is for sure, the poster artwork is decidedly creepy (see sidebar!)



SUFFERING? YOU HAVEN'T SEEN ANYTHING YET.



Neil Marshall on the set of *Domsday*.

The killer virus movie is nothing new, and as of late we've gotten more than a few flashing their commensurate diseases across our movie screens. Be it spread by a monkey, a zombie, or a sneeze, deadly outbreak scenarios are becoming old hat. So, how do you spice up the virulent strain, and make it infectious to our senses once again? You bring in a guy who brought the werewolf movie back to growling life with a flick called *Dog Soldiers*. Neil Marshall, the man behind both *Dog Soldiers* and the claustrophobic horror flick *The Descent* is turning his native Britain into a wasteland in his new film, *Domsday*. The movie is a melding together of many different genres into one big bad ass flick that promises blood, guts, and maybe... a dead cow.

"Oh, there's plenty of sick jokes and weird humor," Marshall says. "We blow up a rabbit with a machine gun at one point. At the moment, there is a dead cow scene just to continue the tradition [of *Dog Soldiers*]." He says, "But I'm editing at the moment so it might end up as a DVD extra."

The story of a post-apocalyptic UK, cut off from the rest of the world due to a rampant virus known as "The Reaper," is the biggest budget Marshall has worked with. When comparing it to his previous films, Marshall says, "It's like everything times a hundred. Those ones were like six people in a small dark room or a cottage, this one's got a much bigger cast." He explains, "And the scale is a huge journey across country and takes one to different worlds, different environments. We've got castles, gang warfare, we've got futuristic London, and a destroyed Glasgow." But he isn't one for the fancy land of CGI. You can expect as much real on screen action as you can get. "Like my first two films, I relied heavily on filming stuff on camera, and in fact I'd rather do it that way." He says, "It's always going to look better. At the same time, we have embraced special effects a little bit more. It's still a fallback [for] stuff that you absolutely can't do for real."

As said, this isn't your typical virus outbreak film. *Domsday*'s story is what makes this an exciting and highly anticipated flick. "The story idea came from an image that sprang into my mind, like six years ago when I first came up with it." He explains, "A vision of these futuristic soldiers, with this futuristic body armor, standing up against a knight in shining armor, and a knight standing on horseback rearing up at them. It was like 'What concept could this image happen in a film?' He built upon the idea until the story started to form. 'I grew up in Newcastle on the east coast of the UK - and then I moved and lived for seven years in Cardiff on the west coast of the UK - basically each end of what used to be Hadrian's Wall. I used to drive back and forth along that all the time, and again, something that occurred to me was 'what could possibly happen in the future that we would need to rebuild Hadrian's Wall?' So, the concept came of a virus surrounding London, and they would rebuild Hadrian's Wall, and basically quarantine a whole country. Chernobyl was a big inspiration. How they kept people out of their hot zone area, and I thought what if that happened to Scotland? And there was a virus and they cut it off literally, blocked it off and locked people in and left them to die? So, if you leave people to die, and people survive, what happens to them? Their castles and things like that... what if they became a feudal society and they regressed? You leave them for 25-30

years, and then come back, what's there? That's exactly what we're doing in the story. They cross the wall, go up near and up the road, and the further north they go, the further back in time they seem to go. The other thing is to absolutely avoid the concept of time travel because it's not about that at all."

The past is a large part of the inspiration for the film, but so is the present. "In the UK, there's this big issue going on right now. There's a virus that occurs in hospitals," Marshall says. "And it has to do with the amount of drugs that people are using are making people immune. Anti-bodies are starting to reject these things, and this is going to happen sooner or later. You know we had the Avian Flu panic and up to now it's been on a small scale, but sooner or later a virus is gonna come and we're all gonna be in some shit."

As we've said, virus flicks are nothing new, but Marshall's take is "28 Days Later" wasn't the first virus movie." He says, "and our film's not about the virus, the virus is the backdrop. It's about the people in the future and their adventure. The virus also doesn't have any sort of special qualities, it's just a shitty virus that you catch, and it kills you in the most horrendous way. It liquifies your internal organs and makes you hemorrhage from every orifice. All those disgusting things that real virus do." "It doesn't turn you into a zombie, but you do infect people." He continues, "It passed like the common cold, and the trouble with it is that this particular virus works so fast, by the time you realize you got it, you realize that you've infected everyone you're being around in the last ten hours. That's what's going to kill us in the end."

"I wanted to deal with virus on a very real level, and it's just the worst thing to happen to us. The British government isolates Scotland, and leaves everybody inside to die. There's simply no other option, you can't evacuate everyone or do anything about



Violence in a part of everyday life in *Domsday*.

it, there's no cure. As a result, the rest of the world basically isolates and cuts off Britain because they don't want to take the risk either, and that's easy to do with Britain because it's an island, so we just lock everybody up. What happens with that kind of isolation, and what happens to a country once it becomes isolated from the rest of the world?"

"We tried to apply a real logic to it." He says, "Britain wouldn't need an army any more because it wouldn't be allowed to fight. So the Army becomes a police force, and Britain becomes a military police state which is the only way they could combat the levels of crime and unemployment, and all this other kind of shit that's going to go down there. It becomes a brutal and nasty place to live." "It has a bleakness to it that certainly deals with something very real, but we are trying to have some fun with it. We've got human sacrifices."

The movie features *Dog Soldiers* star Sean Pertwee, along with another "Dog" vet Chris Robson. Also, in the film is genre favorite Malcolm McDowell. "Malcolm is a joy," Marshall says. "He's a lovely, lovely guy, and him and Bob Hoskins both were great because as they both have openly confessed, their favorite place to be is on a film set making movies. They just love to come in, and do the job, and crack on and have a laugh, and it's just great." With this sort of pedigree behind it, I think we may all be looking forward to *Domsday*. The movie hits theaters sometime in 2008.

NEWS BITS

REMAKE ROUND-UP

It was recently reported that Darren Shanon and Mark Serff (Freddy Vs Jason) were set to write the remake of *Friday the 13th* for Platinum Dunes and New Line Cinema. Officially, the film will be directed by Marcus Nispel (*House Chaiseau Massacre* remake). This remake is rumored to focus heavily on Jason Voorhees (complete with his iconic hockey mask) and Camp Crystal Lake. The tentative release date for the film is set for February 13th, 2009.

As if official word on the Friday the 13th series' future wasn't enough - it was also announced that Sam Bayer is in the final talks to direct a remake of the classic vampire flick *Near Dark*, with Platinum Dunes producing for Rogue Pictures. Christopher Landon (*Disturbia*) is reworking a script. Platinum Dunes, for those keeping score at home, is the production company responsible for the remakes of *The Texas Chainsaw Massacre* (2003), *The Amityville Horror* (2005) and *The Hitcher* (2007).

Various reports were flying online this past month that Rob Zombie was following up his hit *Insidious* of Halloween with another remake - only this time his eyes were set on the schlock chernobyl theme known as *CH.U.D.*. Almost instantly, a "hellbitch" website was claiming Rob personally confirmed the project. A couple days later, and this is Rob's message to the world: "No, I am not involved with a *CH.U.D.* remake. This rumor is 100% false." The lesson for today? Don't believe everything you read on the Internet - unless it's posted on Rob Zombie's MySpace!

Dimension Films has announced an October 17, 2008 release date for their upcoming remake of *Scanners*, which Darren Lynn Bousman (*Saw II-Saw III*) is attached to direct.

Boody-Disgusting.com unveiled news that both Alexandre Bustillo and Julien Maury (knobs) are in negotiations to co-direct the impending remake of Clive Barker's *Hellraiser* for Dimension based on a new script by Clive Barker.

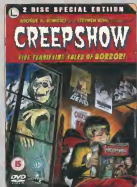
This past October Len Wiseman officially stepped away from the director's chair for the upcoming *Escape From New York* remake. It is being said that Jonathan Mostow may take over the gig; however, Gerard Butler has officially backed out from playing Slade Pliskin! Check back next issue as we are sure to have even more insane news developments.

The rumors of a *Fright Night* remake have been floating around for some time, but recently Sony's Screen Gems have revealed that they are in fact trying to piece together a creative team to bring the title back to cinema... this title only, however, as it's being reported that vampires may have nothing to do with this new film but could share its life with the 1985 classic - and that's all!

Mandate Pictures will be producing a *Poltergeist* remake for MGM. The remake will film when Hollywood is done striking (google it), so expect something in 2010!

CREEPSHOW! Special Edition

Don't get too excited! North American readers will sadly have to wait a while before we get a beefed-up special edition of the George Romero/Stephen King throwback to classic EC Comics - *Creepshow*. While new editions of the 1987 sequel have penetrated the States as well as an unwanted third installment (2006) that has nothing to do with Stephen King or George Romero, it is the UK that finally receives a gift in the form of this fully-packed tribute to the 1982 classic "Father's Day," "The Cretin," "They're Creeping Up On You," "Something to Tide You Over" and "The Lonesome Death of Jordy Verrill" are conjoined with a slew of new extras, thanks to Red Shirt Pictures (whom fans will remember



for blessing us with SE prints of *Chainsaw 2*, *Monster Squad* and *Eaten Alive*). Behind the scenes video from Tom Savini's studio, extensive documentaries, a making-of retrospective, deleted scenes and a commentary track with Romero and Tom Savini are but a sampling of said special features. A must-buy for any *Creepshow* fan - you can place your region 2 order online today at such online outlets as *XploitedCinema.com* (please read their disclaimer before placing orders). The film (now available) comes in a slick 2-disc set with a black-case "logo" sleeve (not shown).

Look Out For The...TITTY TWISTER!!!

A new Italian box has surfaced featuring the *From Dusk Till Dawn* film trilogy - with a little something extra special. This box set includes not just the original *From Dusk Till Dawn* in a 2-disc special edition format as well as the



two direct-to-video sequels, *Texas Blood Money* (starring the likes of Robert Patrick, Danny Trejo and Bruce Campbell) and *The Hangman's Daughter* (Michael Parks, Orlando Jones), but features all three films in a special sculpted package replica of the film's iconic setting - the Titty Twister bar! Shown below, this small-scale replica houses the three-film box set and features a few bonus items such as

From Dusk Till Dawn postcards, and a special long-sleeve shirt sporting the Italian logo and "bafno" reproduction of George Clooney's memorable arm ink. This is one of the coolest foreign box

set releases of the year (on par with the UK's *The Fly*, *Predator* and *Event Horizon* box sets), the unfortunate part of this release is the immense price tag - a whopping \$180 US (if you are able to find it at all). Just keep in mind - this is an Italian box set and will not play on normal US DVD players - just all-region type



10 QUESTIONS WITH David Slade

Each issue we sit down with a different horror director to discuss film, home life and other assorted topics that happen to come into play. The result? 10 Random Questions. This issue: 30 Days of Night and *Hard Candy* director David Slade! *HorrorHound* was able to steal a few minutes away from Mr. Slade's life to find out those an seemingly random questions that you, the readers, may or may not have wanted to know.

HorrorHound Without using the word *Dracula* - who would you say is your favorite fictitious bloodsucker?

David Slade Max Shreck, without doubt! A close second would be Joshua York, the benevolent vampire of George R. Martin's novel *Fever Dream*.

HH What is your favorite comic book?

DS Currently "The Fifth" by Grant Morrison, but it changes regularly. Last month, it was *Darrow's* "Shadon Cowboy".

HH If you had a chance to remake any film - which would you choose?

DS *I Am Legend* - as a black and white 1950s period piece, completely faithful to Matheson's novel.

HH Name three actors (dead or alive) you would work with, if given the chance?

DS Peter O'Tool, Screaming Jay Hawkins and Jimmy Stewart.

HH For those late night shoots, what is your snack of choice?

DS Black Pudding

HH Name the last great movie you saw in theaters

DS Michael Haneke's *Caché*, or *Hidden*.

HH The phone rings. Who do you hope isn't calling?

DS My Auntie Betty, who is mad as a meat axe. She will talk to you about her foot.

HH The best book to read children to sleep?

DS Cormac McCarthy's *Blood Meridian*.

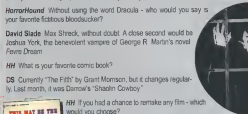
HH Would you live forever... if you could?

DS It's been working well so far.

HH It's Halloween - what/who do you dress up as?

DS A drunken priest and cry "The Power Of Christ Compels You!" at small children until the police come, just like last year.

Check out David's amazing vampire masterpiece *30 Days of Night* as it hits DVD this January/February, in special theatrical and unrated cuts of the film!



CHOICE CUTS:

HORROR ON DVD



Can you remember December 18th? After looking over some of this page's big horror DVD announcements - we bet your wallet will remember Lionsgate's *Boyz n the Hood* as the last film listed here that shared the home release date. Check out the fine making-of extras that snarl within this disc.



Did you think you'd seen the last of *Evil Dead* on DVD? Anchor Bay has released the "Ultimate Edition" on December 18th - a 3-disc special set that includes all the regular extras, plus new featurettes and D&As with fans. But not the original *Wishes the Woods* short film. Again.



Released this December, Jack Ketchum's *The Girl Next Door* (Anchor Bay) includes two commentary tracks, a making-of feature, interviews with the cast and crew, the trailer and screenplay. The movie centers around two strangers forced to stay with their junk and the house and torture that follows.



On December 18th - fans of classic "Slasher" horror will finally be able to see the unrated director's cut of *Hatchet* - starring Kane Hodder! Commentary behind-the-scenes featurettes, making-of, interviews, a gag reel, trailers and many more extras are attached to this exciting new release.



In stores as of December 18th, Rob Zombie's *Halloween* feature - nightmare - is available in theatrical and unrated cuts. Extras include audio commentary by writer/director Rob Zombie, an alternate ending, 17 deleted scenes, interviews, bloopers, screen tests, a making-of trailers and more!



On January 8th, fans of *Invasion of the Body Snatchers* can either pick up, or give this new DVD "remake" release starring Nicole Kidman and Daniel Craig. Extras to be included on this disc? A documentary on the *Invasion* story as well as multiple featurettes on the making of the film.



Also on January 8th, Fox will release *Joshua* onto DVD, the limited-release "psychological drama" about a wife boy's inability to cope with having a new sibling in the house. Extras include a commentary, deleted scenes, interviews, an audio tape of young Jacob Kogan, a music video and more!



Did you know about the one? The follow-up to cult classic *Crocodile goodness* hits shelves on January 29th. Extras include featurettes on the making of the film and "how to survive a Croc attack" as well as a speed-up version of the film that rushes the viewer directly to the goose action parts. Interesting.



Before you see *I Am Legend* - be sure to bid your local department store and pick up *The Last Man on Earth*, starring Vincent Price. Now in stores - the new MGM disc includes an extra featurette!!! Just a widescreen cut of the film with mono sound. Also look for *Dracula* from HD DVD, via Warner Bros.



Let *Sleeping Corpses* let's return as a 2-disc DVD set (Blue Underground) filled with extras and a brand new transfer taken from the original camera negative. Extras include an interview with director Jorge Grau, Ray Lovrić, Guillermo De Rosas, a poster gallery and trailers in stores, February 20th.



Christmas brings a new gift from Tarento: *Assault on Precinct 3*. The film centers on a young girl who is taught the art of dark magic. Looking for work in Bangkok, she lands a job as an exotic dancer at a go-go club. Her magic gets loose, as she gradually loses control and something wicked takes over.



On January 1st - a great way to start the new year - the third film in the *Milly Jovovich*-starring *Resident Evil* series hits DVD. Extras for this set includes a behind-the-scenes commentary, her making-of featurettes, deleted scenes, and a look at *Depression*, the first *Resident Evil* CGI feature film - coming soon.



What if biological war began right outside your house? You're tied to keep "explosive" people out of your house. Then a knock at the door reveals your wife - and she wants in. Extras include a commentary and interview with writer/director Chris Gorak, script excerpts and more in stores, January 29th.



Set for release on January 22nd, comes the fourth film in the *Saw* franchise in the film *Agony* is dead, and a whole new set of traps begin! This unrated director's cut will include such bonus extras as audio commentaries, a director's diary, plus a "Traps of *Saw*" and "Props of *Saw*" featurettes.



Anchor Bay is reissuing a number of titles in their catalog, starting with *Silent Night, Deadly Night* - shown here in its unrated and uncensored copy. Also look for new versions of *Alone Against the Night*, *The Man with the Screaming Brain*, *Dead-End Drive-In* and *Run and Hide* - all in stores now.

PROMOTIONAL FUN

This month we have a few minor promo "inserts" in the shape of hats, shirts and temporary tattoos for *Resident Evil: Extinction* and *Saw IV*. On top of this, Lionsgate have also pushed out another soundbite key-chain for *Saw IV* as well as some delicious *Saw IV* ketchup! Also check out the killer *Hatchet* knife-sharpener from Anchor Bay!



Also on DVD: It was announced recently that MGM is planning a Pumpkinhead Special Edition DVD for 2008!

HorrorHound

17

CELL PHONE TERROR!

THE SIMPLE CELL PHONE THAT
BROUGHT HOLLYWOOD TO ITS
KNEES - AND BACK UP AGAIN!

by Kenny Nelson
with Nathan Housman



The 2006 re-imagining of *The Wicker Man* managed to approach the most conventional method of eliminating the cell phone from a horror film: no signal, with a twist. Nicolas Cage's character repeatedly, and unsuccessfully, attempts to phone in from the mysterious island of Summerisle. However, no mention is ever made that a signal cannot be found. Instead, the viewer is left with the dreaded beeping sound associated with a missing cellular signal. A similar situation is found in the 2005 remake of *The Fog*, in which a teen partying out on a boat is unable to find a signal with his cellular, although the character never expresses this verbally.

Cell phones are rendered useless in the canyon country, in which the film *Fearist* is set, so the patrons at the bar under siege don't even bother trying to use their phones. In *Silent Hill*, cell phones manage to have signals across realities, however, the reception is muffled and constantly breaking up. Other films which take advantage of their strange locales in order to avoid cell phone signals include *Cabin Fever* and *The Hills Have Eyes* remake.

Some horror flicks have actually approached the cell phone as a plot device rather than a hindrance to making a rising body count believable. The various ghost-faced psychopaths in the *Scream* trilogy relied heavily on cell phones to scare and taunt their victims as well as re-direct suspicion. In the new feature *One Missed Call*, characters receive cell messages from their future-selves at the moment of their death! The 2006 film *Pulse*, an American remake of the Japanese film *Kairo*, uses wireless signals (including cell phone signals) as a means for ghost-like creatures to transmit themselves and inflict a suicide epidemic. In the 2006 redux of *When A Stranger Calls*, main character Jill is stalked by a psychopath who keeps making bizarre phone calls from within her house. Jill is actually babysitting as punishment for going 800 minutes over on her cell phone bill. Not only that, but her daddy takes away her cell phone, too! In the development adaptation of Stephen King's novel *The Cell* (with Eli Roth attached to direct) centers around a cell phone signal which turns everyone into zombies who exhibit a manner of group telepathy. In similar fashion, the 2007 independent flick *The Signal* focuses on a cell phone transmission which evokes homicidal behavior in humans.



Wanna kill a bunch of people, while also hiding yourself of those pesky cell phones? How about outright destroying them? In *Vicinity*, a fleeing Kate Beckinsale loses grip of her phone only to have her attacker's boot conveniently crush the device during the chase. A *HorrorHound* favorite, in a chilling moment of 2007's *The Hitcher*, the titular character John Ryder actually crushes a cell phone with his bare hand, thus starting the film's chaos. Another extreme example of cell phone breakage can be found in the recently-released *30 Days of Night*, where the nefarious "stranger" gathers all of the town's satellite and cellular devices, and sets them ablaze. Considering how effective the destruction of a cell is to a film's plot, it is curious why more films do not take advantage of this attention-grabber!



An increasingly popular way of avoiding cell phones has risen over the last few years in the form of period pieces. Filmmakers have taken the approach of setting their films in the past in order to avoid all forms of modern technological devices. Both *The Texas Chainsaw Massacre* remake and its prequel are set back in the 1970s as well as Rob Zombie's films *The Devil's Rejects* and its predecessor, *House of 1000 Corpses*. Other examples of period pieces include the recent remake of *The Amityville Horror*, the horror satire of high society in the 1980s, *American Psycho*, and the World War II era prequel *Hanibal Rising*. Although these films manage to dupe a cheesy method of eliminating cell phones in order to keep the story plausible for today's audiences, considerable time and effort must be set forth to ensure the authenticity of the period the film is set in.



HORRORHOUND

"BEST OF" 2007 VOTING!

It's that time of the year again! We are asking all you HorrorHounds to mail in your votes for the best horror movies, director, actors, TV shows, comics and toys of the year! We have included some of our favorite titles below, but please feel free to vote honestly - even if the movie you are voting for isn't on this page! On top of this, we are also

asking for a quick answer regarding the future of HorrorHound. We want to know what you think is the best regular series article in the pages of this magazine as well as voting for what you think our next HorrorHound: Hall of Fame should be! Last year fans voted From Dusk Till Dawn onto our list - now a new bunch of films have their shot!



1. BEST MOVIE!

1408 • 30 DAYS OF NIGHT • GRINDHOUSE
THE MIST • VACANCY • ZODIAC

3. BEST DIRECTOR!

DAVID FINCHER (ZODIAC) • DAVID SLADE (30 DAYS OF NIGHT)
ELI ROTH (HOSTEL II) • ROB ZOMBIE (HALLOWEEN)
TARANTINO/RODRIGUEZ (GRINDHOUSE)

5. BEST ACTRESS!

LAUREN GERMAN (HOSTEL II) • NICOLE KIDMAN (INVASION)
ROSE MACGOWAN (PLANET TERROR) • ZOE BELL (DEATH PROOF)

7. BEST MOVIE LIMITED RELEASE/DIRECT TO DVD!

BEHIND THE MASK • BLACK SHEEP • FIDO
HATCHET • MURDER PARTY • THE TRIPPER

9. BEST DVD RELEASE!

EVIL DEAD • HELLRAISER • MONSTER SQUAD
RE-ANIMATOR • RETURN OF THE LIVING DEAD

11. BEST COMIC BOOK!

BUFFY SEASON 8 • MARVEL ZOMBIES VS AOD
CHUCKY • TALES FROM THE CRYPT

13. BEST HORRORHOUND MAGAZINE FEATURE!

FANTASM • ARTIST SPOTLIGHT • SERIAL KILLER
HALL OF FAME • HORRORS HALLOWED GROUNDS



2. BEST MOVIE REMAKE/SEQUEL!

28 WEEKS LATER • AVP 2 • HALLOWEEN
HOSTEL II • SAW IV

4. BEST ACTOR!

JAKE GYLLENHAAL (ZODIAC) • JOHN CUSACK (1408)
KURT RUSSELL (GRINDHOUSE) • WILL SMITH (I AM LEGEND)
SEAN BEAN (HITCHER) • NATHAN BAESSEL (BEHIND THE MASK)

6. BEST CORE SCENE!

HELICOPTER DEATH (28 WEEKS LATER)
CAR CRASH (DEATH PROOF) • HEAD RIP (HATCHET)
BLOOD BATH (HOSTEL II) • HEAD SPLIT (30 DAYS OF NIGHT)

8. BEST TV MOVIE/SERIES!

DEXTER • BLOOD LINES
MOONLIGHT • PUSHING DAISIES

10. BEST ACTION FIGURE LINE!

AVP-R (NECA) • CINEMA OF FEAR (MEZCO)
CULT CLASSICS (NECA) • MARVEL ZOMBIES (DIAMOND)

12. HORRORHOUND HALL OF FAME VOTING!

BEE-TE-JUICE • FRIGHT NIGHT
PHANTOM OF THE PARADISE

HERE IS WHAT YOU DO:

Take a spare sheet of paper and write down your answers to each category (categories are numbered for your convenience). Let us know what movies, comics and toys you think should win! Include your name, address and e-mail address - then mail it in! We will tally the votes and showcase the winners next issue! This also means time is of the essence - so, please get us your answers today! You can also e-mail us your answers! Send 'em to mail@horrorhound.com!

* Mailing address at the left. Please one entry per person, per household.

** If you include a letter with your entry, we may print it in the next issue of HorrorHound.

mail to: HorrorHound "Best Of 2007"
P.O. Box 710
Milford, OH 45150

TOY NEWS

NECA TOYS



With *Aliens VS Predator: Requiem* hitting theaters this Christmas - it only makes sense to have some presents made available for us horror geeks - in the form of AVP-R action figures. Thanks to NECA Toys, we have a four-figure series (split up into two assortments) to handle all our collecting needs. The first two figures (Alien and Hybrid Alien) are now in stores (packaging shown here also) while the film's Predator figure will be available in early 2008 (in masked and unmasked versions). A third assortment, as well as large-scale figures, are possible pending sales and interest from retailers. Shown below - at last - is the final package samples of NECA's latest Cut Classics action figure line. The four-figure assortment includes *The Lost Boys*' Michael and David, *Hare Krishna* zombie (*Dawn of the Dead*) and S-Mart Ash (*Army of Darkness*). The figures are in stores now.



Below: In 2008, fans can get their own Stuntman Mike bobble head (Head Knocker). With the Stuntman Mike action figure still MIA, and NECA's announcement that a Machete figure is on the way (and a Thanksgiving Day Killer is possible), I think we are far from finished talking about the Grindhouse!



The Hybrid Alien will be available at retail with either open or closed mandibles.





If you are lucky enough to still find horror themed toys at your local toy or electronic stores, here are a few new items to keep your eyes peeled for. Shown above are the first three action figures from Diamond Select's Marvel

Zombies toy line. Based on the success of anything named Zombie - look for Diamond to release even more undead heroes in the future (let's guess: Iron Man and Wolverine for sure). A five-pack of MiniMates Zombies are also now available (right). A plush Jaws shark toy (originally shown in issue #4) has been released to some modifications (above/left). The shark looks better than originally proposed, as does the collector packaging - but rubber accessories have been tossed out. At left is the 18" scale Michael Myers figure, based on the hit Rob Zombie remake. Shown below are the Cult Classic Hall of Fame figures of Jigsaw (Saw II and Saw III), Leatherface (Chainsaw: The Beginning) and the 12" scale Jigsaw Puppet (Bly) in packaging. The Hall of Fame Zombie Ed (Shaun of the Dead) has been delayed and will be in stores soon after this issue hits newsstands.



Due this past Halloween, a special hardcover book, entitled *Trick 'n' Treat: Tales of Mayhem, Mystery & Macabre* was to feature a making-of for the film that had been pushed back to an undetermined 2006 release date. Showing how awkward this push has been to licensed studios, the book shown below, is but an example of the type of products that should be in stores today. A duo of Halloween masks were also revealed for fall 2007 release, featuring the character Sam, who is no doubt ready to become a new horror icon. Showcase Toys even have pre-orders available online for their 12" vinyl figure of the character.



Sideshow Collectibles

After a year of nearly ignoring the horror genre altogether - instead, focusing on Marvel Comics, Japanese imports and Terminator releases, sneaking out a 1:4 scale Ash here, or a "The Dead" zombie there... Sideshow unloaded a massive amount of announcements this fall that easily makes up for what most fans thought was the end of Sideshow Horror! Shown here are new products from "The Dead" original-idea license - a holiday ornament and Subject 805: Tactical Containment Unit Operator. A 15" vinyl Saw puppet is planned for release in January for \$59.99. It doesn't stop there, Sideshow unveiled new 12" figures from the hit rom-zom-com Shaun of the Dead, including characters Shaun and Ed (see opposite page) due this spring.



Possibly the most exciting, and unexpected, announcements from Sideshow Collectibles this past month included the creatures of *The Fly* series - Brundlefly and Martinfly statues. Both pieces are expected to ship this spring and carry a suggested retail price of \$199.99 each. As it should be expected, however, Sideshow also revealed their plans for the *Aliens VS Predator: Requiem* license by announcing a Hybrid Alien maquette as well as a Predator 1:1 scale bust. The Hybrid maquette retails for \$849.99 and will ship in early-2008, while the life-sized Predator bust will be available this spring and retails for \$899.99.



**Sideshow
Collectibles
goes Horror
CRAZY!**

From Friday the 13th Part 7 comes this neat maquette statue featuring the "trapped" Jason Voorhees, dangling from the bottom of Camp Crystal Lake. Look for him in early '08 for a retail price of \$199.99. Shown at the right comes a 1:4 scale Darkman figure, which can be purchased with or without his bandaged face! Look for Darkman to ship in the third Quarter of 2008 for a retail price of \$274.99.



Medusa brought us a number of Hostel action figures (8" and 12" scale) within the last year so it's about time that they sunk their teeth into Saw, giving us a kick-ass 12" scale interpretation of Tobin Bell's Jigsaw killer - complete with a pigface mask! Sideshow Collectibles are importing this item for the low cost of \$149.99. Shipping this spring!



Visit www.toybiz.com to order your collectible today for more information on the Saw gauntlet.

Shown on this page are a number of exciting new horror products. Above, we have the first assortment of Mezco Toys' Cinema of Fear action figures, featuring Jason Voorhees, Leatherface, Chop Top and Freddy Krueger. To the left, we have an item that literally comes out of left field - a non-working prop replica of Jigsaw's blade, gauntlet. Officially licensed, this blade comes in a collector friendly shadow box and retails for around \$150. A talking keychain featuring the head of the Saw puppet (Billy) was also found, which retails for around \$12. In other Saw news, fans of the series may have picked up the recently released six-disc box set which comes in a special 3D package recreation of Jigsaw's puppet. What fans may not have known, is that Hot Topic released a special edition packaging of this box set, which includes a miniature figure of the Saw puppet, which plays back voice messages at the touch of a button. This box set is still available for purchase at Hot Topic stores for a retail price of \$49.99.



FRIDAY THE 13TH

6-FEET (1.9M) TALL
JASON™
VOORHEES

**MATCH HIS
EYES MOVIE!**

**CELEBRATE
ATTENTION
TO DETAIL BY
RECREATING JASON'S
INTERIOR GAZE.**

**REMOVABLE
ROCKET FIST.**

**AND OF COURSE
HIS TRADEMARK
MASK!**

**COLLAPSES FOR
EASY STORAGE**

**HOUSE OF
HORROR**

SEE HIS EYES AND BODY
MOVIE WITH
LIFE-LIKE ANIMATION

Last year, we gave you a look at the release of many hi-end and mid-range horror icons. These limited-issue pieces are available today at...
Halloween and retail between \$200-\$300, depending on when and where you buy them. In the past, we have been given fan theories representations of Freddy Krueger and Leatherface. The 2007 season unveiled a Freddy VS Jason interpretation of Jason Voorhees, complete with removable mask! He wields his machete around as the iconic breathing noise plays - all triggered by motion-activation signals.



Now that the haunting season has ended, fans are sure to be excited to find out that the 2009 release has been revealed to be Rob Zombie's Michael Myers! Also shown right, is a complete set of New Line Cinema horror pens, which feature figure-toppers of your favorite Sin issues - Freddy Krueger, Leatherface and Jason Voorhees. You can pick them pens up at Hot Topic for just \$4 a piece.



GENTLE GIANT LTD HORROR

After last issue's big reveal from the San Diego Comic-Con, Gentle Giant has unleashed official images of their new horror-themed mini-bust collectors line. First up are a pair of characters from the 1988 cult classic *The Texas Chainsaw Massacre 2*: Leatherface (Bubba) and Chop Top. From last year's hit horror film, *The Descent*, comes the "Crawler", and lastly, a mini-bust featuring the C.J.

Graham portrayal of Jason Voorhees from Friday the 13th: Jason Lives. Gentle Giant also revealed this past month that they will release a series of Ghost House Pictures action figures based on the characters from the films *30 Days of Night* and *The Grudge*. Look for more on those next issue!



freddy vs jason COIN' JAPANESE

A nice discovery this month comes in the form of Japanese import toys centered around the 2003 horror team-up, *Freddy VS. Jason*. Shown below are a number of "claw machine" toys from Japan, including a plush Freddy and Jason, individually carded black-a style action figures and a Freddy VS. Jason bump toy. Similar to rock 'em sock 'em robots - the bump toys feature Freddy and Jason - back to back - with a special display controller (for each character) which react when moved. The goal of the "game" is to bump behinds with the other character in hopes of knocking a player off the board. Saddy, it doesn't really work...



Did You Know? Yet another new Japanese claw machine plush of Chucky has also been recently released.

NON-HORROR HORROR

THE 20 BEST EXAMPLES OF NON-HORROR CINEMA!



In space, no one can hear you scream. *Alien* (1979) ushered in a new kind of horror. Even though it is on many horror enthusiasts' "scariest ever" lists, it is still at heart a sci-fi alien story, and in subsequent sequels, a glorified action/sci-fi horror epic. The original film, directed by Ridley Scott, features a group of astronauts investigating a strange space archaeological find, which unveils the "Face Huggers." Attaching itself to a being, this alien life form implants eggs inside the host-body for incubation, which later hatches our iconic alien species. The creatures later faced off, in comics and film, against the "Predator." Similar alien monster and/or genre theme space horror films to invade cinema later include *Event Horizon* (1987), *Pemrose* (1982), *The Hidden* (1987), *Jurassic* (1981), *Xena* (1983) and *Species* (1995, which actually presented creature designs by H.R. Giger - the artist responsible for the original *Alien* creature and film designs).

Cult cinema is usually relegated to films of the '60s.

70s and '80s, yet the true key to that iconic term is issued based on the word of mouth and lack of mainstream success of a movie. *Donnie Darko* is hands down the most frequently heard, added piece of modern cinema that melds that cult status with dark subject matter. Such films as *Bubba Ho-Tep* (2002), *May* (2002) and *Heathers* (1989) are some of the best examples of modern cult cinema found in the last twenty years.

The *Crow* (1994) was a landmark in comic book cinema, being one of the more respected establishments of the art form, prior to X-Men and Spider-Man's reign at the box office. Brandon Lee plays Eric Draven, a singer who is killed (along with his fiancée) and must come back from the dead to avenge their deaths. The pre-Matrix gun-toting, leather clad hero became a goth icon and bridged the gap between the gothic comic and horror genres, allowing fans everywhere to step into the world of the macabre. Similar films, not so much in story and character, but in style followed. Aside from a series of *Crow* sequels (and TV series), *Dark City* is a great example of similar-cinema, which was created by *Crow* director, Alex Proyas, while Sam Raimi's *Darkman* (1990) plays upon the darkly comic elements perfectly - as does *Equilibrium* (2002), *San City* (2003), *V for Vendetta* (2005) and *Ultraviolet* (2006).

DONNIE DARKO MODERN CULT CINEMA

In 1987, *Predator* hit the big screen, adding a very sci-fi element (aka: Aliens) with military force. Pitting the two genres of film against each other in a bloody, bullet-filled spectacle, *Predator* was an instant hit. The film in a bloody, bullet-filled spectacle, *Predator* was an instant hit. The film later spawned a sequel as well as a popular toy line and comic book series. It was during the comic book run that *Predator* faced off against the series. It was while the movie creatures in what eventually became a *Funboy's* most desired film face-off. Hints and missed chances eventually did lead to an actual cross-over in 2006. The original *Predator* later saw a series of rip-off feature films and homages. In 1986 we saw a flapped storyline involving aliens saving humans (Critters), but hunting humans has become the most popular in cinema, and is still a staple in the industry to this day. Military VS murderous villains/creatures has also become a staple in the horror genre, thanks to the later-released *Dog Soldiers* (2002) and *The Hills Have Eyes 2* (2007).

What defines horror? Vampires, undead zombies, werewolves or serial killers? Sometimes the line separating this dark genre of storytelling keeps past the line of our own reason. With *Aliens VS Predator* Requiem hitting theaters this Christmas, we wanted to debut a list of the 20 greatest non-horror horror movies to grace the big screen. These are films that get so close to our beloved genre that they are sometimes confused or blatantly acknowledged as horror films. They dance in the gray area - that fine line between horror, sci-fi, fantasy and thriller. Who decides a film's genre or sub-genre? Store clerks? Fans? Scholars? ... We at *NonHorror* present our perception of the best examples of this age-long argument, while showing tribute to the best horror films that may not actually be horror films after all!

As if *The Crow* wasn't enough - *Hellboy*, a long-beloved comic book hero, was immortalized on the big screen thanks to Guillermo del Toro's *Hellboy* (2004). The title character is a demon from hell, trying to help save mankind, so

helping against the inevitable. Can you get more non-horror horror than this? *Dark* comic book films are often heralded by horror fans, and at times, the films can be very entertaining for everyone. In 1988, Todd McFarlane's uber-hit comic book series, *Spawn*, was turned into a feature-length film (to poor reviews), but an HBO animated series released during the same time period was a hit with fans of the comic book series. DC/Vertigo's *Constantine* (aka: *Hellblazer*), the story of a man sentenced to hell yet trying to help save his own soul from damnation by fighting the occult and demonic plagues of our world, is another great example of this style of storytelling. *Blade* (1998) may be the most iconic of these straight-horror influenced comic book titles focused on the demonic and/or cursed. *Blade* is a vampire half-breed fighting against his own kind. Not to mention *Ghost Rider* (2007)



Similar Cinema: Vin Diesel's *Pitch Black* (2000) is another fine example of sci-fi horror, utilizing elements of serial killer and alien monster films.



CLASH OF THE TITANS

HARRYHAUSEN MONSTERS

Ray Harryhausen was quick to tell *HorrorHound* at a recent interview session that his movies are NOT horror movies. He doesn't create horror - he creates fantasy. Of course, it is Famous Monster legend Fory Ackerman who has said that it is Harryhausen's "monsters," and not the killers that infest such films as *Friday the 13th*, *Halloween* and *Chansaw Massacre*, that scare him the most! *Clash of the Titans* contains some of the most horrific creatures worked on by Mr. Harryhausen - and delivers the character many nightmares were based: the dreaded Medusa, 20 Million Miles to Earth (1957), The 7th Voyage of Sinbad (1958), Jason and the Argonauts (1963), One Million Years B.C. (1966) and The Valley of Gwangi (1969) are other notable films of Harryhausen's career - but all should be viewed.

In the nuclear age of the 1950s, cinema took a turn against horror, and instead gave us a glimpse of the horror of inevitability the end of the world. Be it by mankind's own hands, or that of an invading alien species (usually both), these films penetrated the drive-ins like never before. *This Island Earth* gave us the *Mozzama Mutant* - possibly the last great "Universal Monster." Similar alien invasion and apocalyptic epics include *The Day the Earth Stood Still* (1951), *The Thing from Another World* (1951), *When Worlds Collide* (1951), *War of the Worlds* (1953), *Day the World Ended* (1955), *It Conquered the World* (1956) *Invasion of the Flying Saucers* (1956) and *Invasion of the Saucer Men* (1957)... we could go on, but for safety's sake - we won't.

Stop-motion cinema's crowning achievement occurred in 1933 when *King Kong* hit theaters everywhere. A group of filmmakers discover a hidden land still populated by prehistoric beasts. The movie was a hit, and is still considered one of the best films ever made. The giant ape later faced off against his Japanese counterpart *Godzilla* (1962), and has since been treated with multiple retelling and updates. Most recently, Peter Jackson (*Dead Alive*) remade the giant beast-film to moderate success in 2005. *Mighty Joe Young* (1949), *Journey to the Center of the Earth* (1959), *Konga* (1961), *The Land That Time Forgot* (1975) and *The People That Time Forgot* (1977) are similar-themed films.



KING KONG

GIANT MONSTERS RUN AMOK!

Take a step to the left... and then take a step to the right. The *Rocky Horror Picture Show* somehow avoids description. A low budget freak show, as it were - "*Rocky Horror*" (released in 1975) somehow mixes public distaste, musicals, so-far-as elements (and *Meatloaf*) into a perfect blend of insanity on screen. It has since become a cult sensation (possibly the biggest cult sensation), and continues to play in theaters across the US on weekend midnight screenings - complete with costumed reenactments, often questioning sobriety or just unbridled insanity. Released a year before "*Rocky Horror*" was *Phantom of the Paradise* - Brian De Palma's musical horror masterpiece which centered on a young songwriter whose music is stolen and he is shipped away. He fights back against the evil Swan (Paul Williams) in hopes of revenge - all while subjecting the viewer to kick-ass musical numbers. In our minds, "*Phantom*" is a far superior film to "*Rocky Horror*," and is more deserving of attention - but maybe it wasn't a big enough "freak show" to appeal to the strange and depraved? Next year, Darren Lynn Bousman will release the insane-looking *Repo: The Genetic Opera*, which is sure to be added to the short list of great music freak shows. Horror musicals and midnight screenings have been something of interest lately with films like *Carnival of the Musical*, the off-Broadways show *Evil Dead: The Musical* and recent big-screen plays of Buffy's beloved musical episode "Once More with Feeling."



ROCKY HORROR PICTURE SHOW

LOW BUDGET FREAK SHOW



THIS ISLAND EARTH

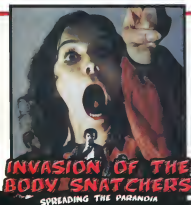
SCI-FI ALIEN INVADERS

Horror-Fantasy can be described with one word: *Legend*. The *Iron Crusader* delivered one of the most frightening icons of the cinema, that of *Darkness* (or more commonly referred to as the *Lord of Darkness*). *Tim Curry* in giant horns and red paint - he is the most demonic and straight-forward interpretation of our devil - as it were. It's a love story with undertones - this movie should be for girls, hands down, but somehow it lends itself to us *HorrorHounds* in indescribable ways. Similarly filmed movies over the last twenty-some years include *Jim Henson's The Dark Crystal* and *Labyrinth*. Both films feature fantasy-world creatures that amaze and disgust at the same time. Last year Guillermo del Toro released one of the most beautifully-shot horror-fantasy films entitled *Pan's Labyrinth* - a story about a young girl who is led to believe she is the princess of a long-forgotten land - as she tries to prove herself worthy of her throne with the help of a few. Action fantasy is often lumped in with horror thanks to their violence and dark creature designs. The *Coven* film and *Beast Master* are the best examples of this sword and sorcery genre.



LEGEND

HORROR FANTASY FILMS

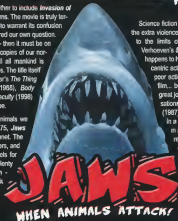


An argument arose at the HorrorHound office whether to include *Invasion of the Body Snatchers* on our list of non-horror horror films. The movie is truly terrifying, yet the drama and sci-fi elements are enough to warrant its inclusion as a non-horror title. Our inter-office argument answered our own question. If we can't agree 100% what kind of film "Invasion" is - then it must be on our list! The story is to the point - dealing with "alien" copies of our normal selves, taking over our world, one by one, until all mankind is replaced. It has been remade and retold dozens of times. The title itself was made in 1956 and remade in 1978. John Carpenter's *The Thing* (1982), *Invaders from Mars* (1986), *They Live* (1988), *Body Snatchers* (1993), *The Puppet Masters* (1994), *The Faculty* (1998) and *Invasion* (2007) are other examples of this film type.

A deep fear with all human being is that the animals we share this world with will one day turn on us. In 1975, *Jaws* made us fear sharks more than any animal on the planet. The release of the film spawned an industry of shark-hunters, and single-handedly may have caused extinction-level levels for most shark life in the ocean today. While *Jaws* did plenty of damage to both our psyche and the ecosystem - sharks aren't the only animal in our little world to attack mankind - nor were they the first. Alfred Hitchcock's *The Birds* (1963) may be the most popular of animal-attack films not named *Jaws*. *Grizzly* (1978), *The Day of the Animals* (1977), *The Pack* (1977), *Orcs* (1987), *Panther* (1978), *Cujo* (1983), *Alligator* (1980) and *Venom* (1981) all deal with animal attacks.

He has destroyed Tokyo more times than should be counted - the giant lizard that spews fire from his mouth is one of cinema's greatest icons and has spawned a career for many a Japanese filmmaker. *Godzilla* was Japan's answer to *King Kong*. A man in a rubber suit destroying miniature models of Japanese cities, with poor effects and a loud roar. He was such a success, studios not only scrambled to come up with giant foes to face *Godzilla* but new icons in which could carry their own films. Rodan, Mothra, Megalon, Gamera, Mechagodzilla and Gigan are but a few of said giants - each taking turns creeling havoc wherever they go. This sci-fi monster movie is strongly considered non-horror, but the most amusing argument of the last twenty-plus years has been the inclusion of the monster on the cover of *Fangoria* magazine's first issue. If that doesn't cement you as a horror icon - what does? Many a young HorrorHounds were raised on a steady diet of *Godzilla* and Universal Monster movies! If any further example needs to be made - *Godzilla* was the only "sci-fi" monster to be included in *Aurora*'s classic model kit series.

Science fiction films have always been in cinema - but in more recent years, the extra violence and gore, mixed with special effects, have pushed the genre to the limits of sci-fi and seeped slowly into the world of horror. Paul Verhoeven's *Starship Troopers* is a shining example of that "sci-fi" film that happens to have amazing cross-over appeal to horror fans. The overly war-centric action scenes against giant alien bugs just begs to be seen - the poor editing and shaky storyline is something right out of an Ed Wood film... but somehow it works beyond imagination. Verhoeven does a great job of satirizing the propaganda and media in our world and sensationalizing violence and disaster. He did it well in both *Robocop* (1987) and *Joker* (1990). In 1996 WB Smith invaded cinemas in a retooling of H.G. Wells' *War of the Worlds* (for "today's youth") in a movie called *Independence Day*. Soon after, Tim Burton realized his dream of releasing a *Mars Attacks* feature film (although it relied more on laughs than violence). In 2006 Tom Cruise and Stephen Spielberg teamed-up to release the real *War of the Worlds*, in which characters are reduced to dust - half the population are destroyed and global space ships attack! One actor in particular sort-of defined the sci-fiction horror film, pre-dating this current trend of space-violence, and deserves mention. His name is Charlton Heston, and his film work includes such classics as *Planet of the Apes* (1968), *Soylent Green* (1973) and *Omega Man* (1971).



The horror movie spoof is an age-honored tradition. Take what works - and make merciless fun of it. Young *Frankenstein* took the approach in 1914, poking fun at the classic *Frankenstein* films of the '30s, yet showed a little too much respect for the films it was meant to make fun of. For true satire - you have to check out *Scary Movie* (2000) or any of its three sequels. The four films total have made fun of such recent horror fare as *Scream*, *I Know What You Did Last Summer*, *The Sixth Sense*, *Saw* and *The Grudge*. This extremely popular comedy series was forced to combine horror cinema with sci-fi (a true testament to this very article), having also joked on *War of the Worlds* and *Sigors*. Past spoof features include *Attack of the Killer Tomatoes!* (1978), *Saturday Night* (1981), *Student Bodies* (1981), *Repossessed* (1980), *Dracula Dead and Loving It* (1985), and *Shrek If You Know What I Did Last Friday the Thirteenth* (2000).



Similar Cinema: While not an exact spoof - *Return of the Living Dead 2* changed tones for the series with zombie jokes and shenanigans out the ying yang.

HELLRAISER

...such sights to show you...

by Paul Kane

This year (2007) marks a very special anniversary. It was twenty years ago that Clive Barker's horror movie *Hellraiser* changed the face of the genre completely, reworking our notions – not only of monsters and hell – but also the boundaries of what could be shown in cinema. Before this film came along, demons on film were either large horned creatures (as in *Curse of the Demon*) or evil entities that possessed little girls and made their heads spin (*The Exorcist*). But here they were portrayed as sadomasochistic torturers who had immersed themselves in the "pleasures of the flesh." And suddenly Hollywood's idea of what lay on the other side would never be the same again.

The Books of Blood:

The whole concept of *Hellraiser* stemmed from the imagination of Clive Barker, who had developed a taste for the bizarre and uncanny at a very early age. Born in Liverpool in 1952, his earliest memories are actually of his own traumatic caesarean birth. Barker's family had various connections with the sea – his father had been a sailor in the Navy during WWII, his brother became a ship's engineer – but it was his grandfather, a ship's cook, who brought him back souvenirs from his travels. One of these was a Chinese puzzle box, an object that would gain great significance in the *Hellraiser* mythology.

Barker read voraciously as a child, in particular the classics of Stoker, Shelley, Poe, Machen and M.R. James. However, it was a book on anatomy written by Andreas Vesalius, *De Humani Corporis Fabrica* (1543), that had a particular influence. "The beauty of them," Barker relates, "is that they're so wonderfully casual. The man without his skin is in a classical pose against the pillar, and that gave me something that found its way both into the book and into the movie (*Hellraiser*) – more strongly into the movie." Barker drew, wrote and painted in his bedroom, but it was at Quarry Bank School that his talents really became apparent. Luckily for him, the headmaster was a broad-minded soul (actually the same man who, years before, had given permission for John Lennon to form his own skiffle band), and he allowed Clive to put on performances of his own plays with names like 'Inferno' and 'Voodoo.'

Schoolmate and Pinhead-to-be, Doug Bradley recalls the first time he encountered Barker. "It was in rehearsals for the school play at Quarry Bank. I'd probably be fourteen, fifteen, something like that. He was this exciting, magnetic personality, larger than life, highly intelligent, huge frame of cross reference, very funny." Barker also later met Peter Atkins (scriptwriter of



The original 1987 US one-shot for *Hellraiser*

Hellraiser (I-IV) and drew him into his circle. The bunch of friends formed the germ of what became the fringe theatre group 'The Dog Company,' which performed more plays that Barker had penned, such as *Dog, Nightlives* and *The History of the Devil*. Titles like the last one already hinted at an obsession with all things hellish, something that later resurfaced in short stories Barker wrote to amuse his friends in the company.

"I had no sense really of how to market them or take them into the world," admits Barker, "They were sent off to Sphere Books, where they were picked from the slush pile. They liked them, and called my agent, and gave me – for the first three books – the massive sum of £2,000."

Published in 1984, they took the horror fiction scene by storm, causing Stephen King to proclaim Clive at that year's World Fantasy Convention "The Future of Horror." His inspiration for writing *The Books of Blood* was reading *Dark Forces*, the Kirby McCauley compilation, which contained stories by Dennis Etchison, Ray Bradbury, Joyce Carol Oates and Ramsey Campbell (who contributed the introduction to Barker's collection). The *Books of Blood* mirrored that collection's cross-section of stories, containing monsters, humor and out-and-out gore. It also boasted some of the seeds for *Hellraiser*. For instance, in 'Midnight Meat Train' we get a series of brutal murders (just like Julia commits), in 'The Forbidden' – which also served as the basis for the *Candyman* films – we're given an example of love stretching beyond death (like Julia and Frank's), then we have the appearance of demons in 'The Yattering and Jack' as well as 'Hell's Event.' But it was 'The Inhuman Condition' with its knot puzzle opening a doorway to another dimension, and 'In the Flesh,' which gives us a glimpse of realities existing alongside our own, that paved the way for the delights to come.

Even more telling, though, was Barker's first – and arguably only full blown – horror novel to date – *The Damnation Game*, which drew upon one of his favorite stories: Christopher Marlowe's version of 'The Tragical History of the Life and Death of Doctor Faustus.' As Barker explains, "It was the idea of a man who wants more than life is able to give him; and in reaching, falls. In Goethe's version of Faustus he's redeemed, but in Marlowe's version he's damned, he's torn to pieces – literally. At the end of Marlowe's version, the pieces of Faustus's body are picked up from around the stage." This proved to be the jumping-off point for the novella that *Hellraiser* started out as, *The*



Clive Barker

Hellbound Heart. Originally published in 1987 as part of the *Night Visions 3* anthology, this formed the skeleton for the screenplay of Barker's film, even though there would be significant changes. For one thing, the characters of Rory (renamed Larry in the film) and Kirsty were just friends here, and the 'Lead Cenobite' as he was known at the time, was described as being asexual, bordering on female: 'his voice, unlike that of its companion, was light and breathy - the voice of an excited girl.'

Unsatisfied by other film adaptations of his work, directed by George Pavlou (the horrendous *Transmutations* and *Rawhead Rex*), Barker decided to take the helm himself and shoot *The Hellbound Heart*. 'I thought these are the pits, so how much worse can I do? And I got lots of good advice from Michael McDowell [who wrote *Beetlejuice*],' says Barker. 'He said, "Oh come on, you've written plays and stuff. It isn't difficult." And he kind of really gave me the confidence to take a crack at it.' Also aided by producer Christopher Figg, and armed with conceptual sketches, he set about pitching the idea to film companies. New World were the ones who finally bit. 'It was the height of the video boom - you know all those horror movies...' Barker recalls, 'and by that time *The Books of Blood* had sold to a lot of foreign territories, so there was a sense with them that I think they'd already made their \$900,000 back before I'd shot the film because it was a very small amount of money.' So, in spite of Barker's lack of directional experience, the film began shooting in late 1988 in Dollis Hill, London.

The first people Barker got involved in the production were those who had been in his Dog Company repertoire, like Bradley and Oliver Parker (later Pelquin in *Nightbreed*). As incredible as it now seems, Bradley had to think twice about accepting the role of the 'Lead Cenobite' over 'the removal man' - who many thanks to Parker, 'I may have told this story too many times, I think it's kind of grown legs by now,' Bradley says, laughing. 'I

don't think it was ever really any kind of a serious consideration - it was just a kind of momentary... It was mainly just thinking, this is my first movie, maybe it would be a good idea for people to actually be able to see me.' Other ex-Dog Company veterans, Simon Bamford and Nick Vince were given the roles of Butterball and Chatterer Cenobites (christened by the make-up crew, headed by Bob Keen), plus Barker's cousin Grace Kirby became the Female Cenobite.

British actress Claire Higgins landed the role of the

wooden board in the scene where he is raised above Kirsty ('It was a bit difficult - I mean it was basically a see-saw, so I'm standing on one end, and they pushed

down on the other end. There are inevitable consequences if you're standing on a see-saw and somebody jumps off - you tend to fall off, or wobble a bit because you feel as though you're losing your balance, whereas I'm trying to rise majestically as the still unmoving center of power'). But the director was involved every step of the way, aided by veteran cinematographer Robin Vidgeon. Barker even sat in on the editing process with Richard Marden, and the scoring - Christopher Young's score being instrumental (excuse the pun) in making the finished film a success.

Hellraiser the Movie:

At the heart of the *Hellraiser* story is the Faustian 'deal with the Devil.' The first few seconds show a deal being made, Frank Cotton handing over money for the puzzle box that he thinks will bring him pleasures beyond this world. A hedonist through and through, he soon discovers that his definition of pleasure differs quite considerably to that of the Cenobites. Upon solving the box, chains with hooks on the end tear into his body, and demons appear to no him to please - then we see our

first glimpse of the Lead Cenobite as he pieces Frank's face back together again like a jigsaw.

As the Cenobites vanish, taking their victim with them, we are introduced to Frank's brother Larry (Robinson) and sister-in-law Julia (Higgins) who are moving into the family home that has - unbeknownst to them - been used for these rituals. We soon discover Julia slept with Frank just before her wedding, and it is this connection that will inevitably lead to Frank's escape from Hell. While they are

femme fatale Julia, Sean Chapman as Frank (though Oliver Smith played him without skin), Dirty Harry star Andrew Robinson secured the part of Julia's husband Larry, and fresh-faced American actress Ashley Laurence came on board after Barker and Figg couldn't find the right person to play Kirsty. 'The first conversation I had with Clive Barker went like this,' Laurence remembers, 'Your uncle is wearing your father's skin? What? And he's trying to kill you? Oh. And have sex with you? Okay... In that order.' Oh God.' Thankfully, as she saw more of the script she understood what kind of film he was trying to make.

The filmmaking process was not without incident, including Bradley having trouble with a



An original 1987 British Good for Hellraiser



An assortment of officially licensed Hellraiser products originally offered in an infomercial-style commercial found on the original VHS release of the film (screen cap shown above)



True Hellraiser poster



Parade Hellraiser poster

An Original Painting... by Clive Barker.



"The Bible is a source of inspiration constantly for me and remains a significant source of inspiration."
~ Clive Barker

moving into the house, Larry cuts himself and spills blood on the floorboards in the attic where Frank met his end. This is enough to bring Frank back, partially, and his entreaty to Julia forces her to go out and lure victims to the house for him. When Larry's visiting daughter Kirsty (Laurence) begins to suspect something is amiss, she follows Julia and encounters a skinless Frank in the attic. She manages to escape from his clutches and steals the shiny gold box that seems so important to him.

When she collapses on the street, Kirsty is taken to hospital where she eventually solves the box and calls the Cenobites. The quartet of horrifically scarred demons reappear, including Butterball, Female Cenobite, Chatterer and the Lead Cenobite. Kirsty also comes face to face with The Engineer, a



A candid shot of Doug Bradley

scorpion-like monster that chases her down a corridor in Hell (it is here that we gain our first glimpse of Barker's Hell, cold and dusty corridors which are the exact opposite of the fiery pits the Bible speaks of). Kirsty herself then strikes a bargain with The Cenobites, offering them Frank if they'll let her go.

Unfortunately she is too late, as Frank and Julia have murdered her father, and now Frank is wearing his skin. When Kirsty returns, Frank pretends to be Larry, but he can't fool the Cenobites! In the ensuing chaos, Frank



The original 1988 US one-sheet for Hellraiser II



Hellraiser II promo bag!

pulling him to pieces once more. Kirsty only escapes their clutches by solving the box again, and returning the creatures to Hell.

In addition to the theme of 'the pact,' Hellraiser played heavily on the subject of the dysfunctional family. Horror films prior to the 1970s tended to promote the moral supremacy of the nuclear family, but in a post Texas Chainsaw Massacre world anything was possible, and the Cotton family represented the ultimate family nightmare. Confronting the British 'Kitchen Sink' dramas of the 50s and 60s, such as *Look Back in Anger* (1958) and *A Taste of Honey* (1961), Hellraiser presented an all-too-realistic scenario. "I said that at the first reading," Barker says, "I made it very, very clear what we're making here - we're making a drama, we're making a very, very, very gross drama. There will be blood and guts, but it has to feel real."

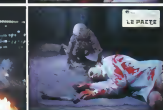
The key to that drama was Julia's relationship with Frank. "In matters of sex, people do stupid things," maintains Barker, "and in matters of desire, people do stupid things, they make stupid promises on their belief that... 'I'll love you forever.' All that stuff."

As if that wasn't enough, it is implied that there is more to Kirsty and Larry's relationship than simply father and daughter, and Frank is sexually attracted to his niece - even if this wasn't obvious by his lecherous suggestions, he also chases her with that most phallic of symbols from many a stalk and slash horror film: the knife. In other words, Hellraiser was also a soap opera with a perverse horror slant.

Another theme of Hellraiser is the 'secret self' or the mask. This is a common subject matter for Barker, from Mamoulian in *The Damnation Game* pretending to be all powerful when he is not, to the ape in *New Murders in the Rue Morgue* pretending to be human, and Boone in *Nightbreed* hiding his dark, bloodthirsty side

Julia at first pretends to be the loyal wife, keeping her love for her husband's brother a secret, but then reveals her darker side by murdering unsuspecting

A complete set of original French Hellraiser lobby cards.



An original British Quad for *Hellraiser III*The original 1992 US one-sheet for *Hellraiser III*

men for Frank, so that he can regenerate. Larry wears the mask of a man who believes that his wife loves him, essentially a nice guy who can only vent his frustrations by watching boxing on TV (ironically, when he comments that Julia used to "hate this kind of thing," she replies "I've seen worse.") Kirsty's mask is her vulnerability, displayed in her tentative love affair with Steve (played by Robert Hines). But when she's called on to fight, Kirsty is anything but vulnerable; in fact she is the epitome of the strong female horror heroine who had her roots in movies like *I Spel On Your Grave* and *Alien*. Lastly, the Lament Configuration hides its true nature – the gateway to Hell disguised as a harmless Chinese puzzle box.

As with many of Barker's books and films, there are also religious connotations to *Hellraiser*. The Bible is a source of inspiration constantly for me and remains a significant source of inspiration. Biblical stories have a kind of primal quality to them," Barker has been quoted as saying in the past. There is a fundamental good VS evil dynamic in the movie, pitting Kirsty against the demons,

but the lines are definitely not as clear cut as they are in say *The Exorcist* or *The Omen*. The Cenobites themselves are mainly to blame for this, for they follow their own religious codes – and who is to say they are right or wrong? As the Lead Cenobite comments, they are "Demons to some, angels to others." Only people who call them are taken, those who desire the pleasures that they alone can provide. Sadly, not until it's too late does Frank fully realise what they mean. Sadomasochism taken to its extreme: limits, pleasure and pain indivisible. Monastic in nature (the very word Cenobite means "mem-

ber of a monastic community"), they practise their own kind of devotion, but they are not out to corrupt the innocent, and they certainly do not punish sinners. Instead, they embrace them with open arms.

But this brings us to one of the most important aspects about the film, the influence of the Cenobites themselves. Contrary to popular belief, they were not intended to be the main villains of the film. *Hellraiser*'s story is more about Julia and Frank than it is about these 'magnificent superbitchers,' as Barker described them at the time. In fact, the Cenobites' total screen time is just seven minutes out of ninety, and yet their presence dominates the entire movie, possibly because their origins remain a mystery at first. There can be no disputing the fact that the look of the Cenobites, based on Barker's sketches, clothed by former Dog Company costume designer Jane Wildgoose, with make-ups by Bob Keen and his Image Animation team, is totally unique. The raw, self-inflicted wounds, the body adornments (heavily influenced by magazines like *Piercing Fans International Quarterly*), the leather of the tunics and skirts, all contributed to the fascination they provoked. But it was the Lead Cenobite himself, quickly renamed Pinhead because of his crown of nails (an image first seen in *The Forbidden*, except here the nails

are banged into a piece of wood), that stood out the most. So much so that he became the poster boy for the marketing campaign, his face twenty-five feet high over Sunset Boulevard and pasted on posters everywhere.

Doug Bradley's performance had just as much to do with the eventual popularity of Pinhead, though. According to Bob Keen, "Ninety-five percent of what Pinhead is, is what Doug Bradley brings to the role. I think the look's important, but I think that if the wrong actor had been wearing this, Pinhead would never be the success he is now." Adding to this, Barker states, "Pinhead keeps himself in reserve; I think that's one of the brilliant things that Doug brought, not just to the part, but to the horror movie genre – that he followed in the footsteps of Cushing and Lee." Played to perfection, the character is austere and authoritative, chilling and intelligent. His voice was anything but 'light and breathy' like a little girl's, instead it was deep and incredibly intimidating.

Then there were the lines (like the famous "No bears please..."). "Everybody else is talking in fairly standard 'Cinematest' so to speak," offers Bradley. "But every time Pinhead speaks it's in this rich, darkly witty, slightly convoluted way. He's in love with the language. He's in love with words, and what they do and the sound of them and the power of them."

The critical reaction to *Hellraiser* was generally favorable upon release, on both sides of the Atlantic. There were, however, some who detested the film – most notably film critic Roger Ebert. Writing in the *Chicago Sun Times*, he had this to say: "Stephen King... may have seen the future of the hor-

*Hellraiser* 3 British insert

Trading cards box and pack

The *Hellraiser II* poster

HELLRAISER: RETROSPECTIVE



Laserdisc and record samples from the Hellwater franchise

for genre, but he has almost certainly not seen *Hellraiser*, which is as dreary a piece of goods as has masqueraded as horror in many a long, cold night." Richard Harrington of the *Washington Post* was inclined to agree stating, "Some things have to be endured... That's what one of the characters says in Clive Barker's *Hellraiser*, and he might as well be talking about the first film written and directed by this new enfant terrible of the horror genre..."

Thankfully, they were in the minority, with *The Daily Mail* proclaiming it "A pinnacle of the genre," *Time* Out stating "Barker's dazzling debut creates such an atmosphere of dread that the astonishing set-pieces simply detonate in a chain reaction of cumulative intensity... a serious, intelligent and disturbing horror film. He/Hraiser will leave you, to coin one of Barker's own phrases, in a state between



New Don Post Pinhead, Butterball and Chaffner latex masks

Original Mustang Perchard and Challenger later models

Cinema Society's Chatterbox (if made)

hysteria and ecstasy, and Screen International naming it: "The best siam-bang, no-holds-barred, scare-the-shit-out-of-you horror movie for quite a while." One of the major faults picked out by reviewers, however, was the setting - which was a confusing mix of British and American, due largely to New World's insistence on dubbing UK actors with US accents. As irritating as this was, it didn't stop the movie from pulling in the crowds at the cinema.

Boostered by the fact that it won Le Grand Prix de la Section Pour at the 16th Fantasy Film Festival, *Heilbrater* netted approx. \$14,564,000 domestically and overall generated revenues of \$30 million on its release, several times its original budget. "I remember getting the call on the Monday [after *Heilbrater* opened]," Barker says, "to say you're the number one movie in America, and the people at the other end were so excited, these were the people at New World. And I was like, 'Oh yeah, that's good. Yeah.' It just didn't really mean anything to me, to be honest. I wasn't being snobby or anything. I just didn't understand how the system works. I understand now. We had a little sleeper. We had this little picture

which nobody had any expectation of, and it had come up from nowhere and done this, and then continued to do well."

It guaranteed that there would be a sequel straight away, something that had already been talked about as filming was winding down on the first movie, and it led to offers for Barker to direct the third movie in the Alton franchise (his response to this was, characteristically, "Why would anyone want to make the third movie in any franchise?" a sentiment which should explain why he chose not to direct the *Holtzmaker* sequels himself).

Barker, however, did stay on to executive produce, and come up with the storyline for what eventually became *Hellbound: Hellraiser II*.



Dr. Chassard - photo from the 1950s

The Sequels:

This storyline, which aimed to expand the myths and landscape of Hell, was to be fleshed out by the aforementioned Peter Atkins, who'd first met Barker when he was just eighteen. Atkins had sent Barker samples of his fiction, and the creator of *Heavenraiser* was impressed. In spite of the fact Atkins hadn't written a screenplay before — something neither Christopher Figg nor *Now* Movie knew beforehand — Barker got him the job. The pair then sat down in Barker's flat with a bottle of bourbon, and embellished upon the basic storyline (loosely based on one of Atkins' favorite legends, "Orpheus and the Underworld.")

Picking up just hours after the events in the original, Kirsty wakes up in yet another hospital, this time under psychiatric evaluation (hardly surprising after the story she has just told). Little does she know that the man in charge of this place, Dr Malahide (changed to Dr Channard for the movie, named after Dr Christiaan Barnard, the first surgeon ever to perform a heart transplant), has been obsessed



An image collection on the various Hellraiser films released on both VHS and DVD formats over the last twenty years. Note: Hellraiser and Hellraiser V were available in a limited-edition DVD to use Anchor Bay as well.



This Hellraiser: Inferno poster

with the occult and the Lament Configuration (puzzle box) for years. An expert in the labyrinths of the mind, he is now ready to explore the maze of Hell itself. To this end, he keeps a young girl called Tiffany prisoner because she has the talent to solve puzzles, and he uses one of his delusional patients to bring back Julia

for her dark god, Leviathan (in the initial script more like a Lovecraftian monster than the geometrical shape we know now). Kirsty finds not only Larry, but also Frank, which leads to a fight between the two men, the original quartet of Cenobites face off against the newly transformed Dr. Malahide, complete with tentacles. Larry doesn't make it, but Tiffany and Kirsty get out just before the gateway shuts again, though not before disposing of Julia.

Because she was meant to be the running villain of the series, a coda sequence saw Julia being brought back again, rising from the center of the mattress as removal men clear out Malahide's house.

Obviously, there was certain changes made before Hellbound made it to the screen – the first of which necessitated by the fact Andrew Robinson wouldn't be returning to play Larry. The whole third act of the script had to be reworked to reflect this, and Kirsty (played again by Ashley Laurence) was now lured back by Frank pretending to be her dead father. Plus, due to the Pinhead-mania that followed the release of Hellraiser, it was decided to bring him back rather than Julia at the end. "Cristy's original wish was for Julia to be the Freddy Krueger of the series," Atkins revealed later, "and Pinhead and the Cenobites would sort of be the background monsters... What happened, of course, was the public got in the way. They fell in love with Pinhead."

All but one of the actors signed up to come back and play the Cenobites, with the terrific Barbie Wilde replacing Grace Kirby as the Female Cenobite. Other newcomers to the fold included Aliens actor William Hope as Kyle, balancing the fine line between panic-stricken and brave, and a face familiar to British audiences: Shine on Harvey Moon's Kenneth Cranham as Dr. Channard. Cranham also needed to spend hours in make-up as a Cenobite, with Image Animation's Geoff Portass basing his look on an average household egg-slicer. For the scenes where the Channard Cenobite hovers on a huge tentacle attached to the top of his head; however, stuntman Bronco McLoughlin stood in for the actor. Finally, there was a new director in charge – New World's own Tony Randel, who'd been a staunch supporter of the first Hellraiser movie (so much so that he received

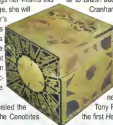


Two variations on Craven's later Pinhead masks, as well as Butterball Cenobite

– giving him a razor to slash at imaginary bugs on his body, spilling blood on the mattress where she "died."

A skinless Julia pleads with him for help, so the doctor – in a reversal of Hellraiser's plotline – brings her victims this time to make her whole again. In exchange, she will be his guide in Hell. Meanwhile the doctor's assistant, Kyle, has figured out what's going on and enlists Kirsty's aid. She has her own reasons for wanting to open the doorway again: a vision of Larry without his skin asking her to rescue him from Hell. Julia and Kyle sneak over to the doctor's house, but it is already too late. Tiffany has opened the puzzle box.

Inside Hell, we find that Julia has misled the doctor, recruiting him into the ranks of the Cenobites



An image collection on the various Hellraiser films released on both VHS and DVD formats overseas over the last twenty years



by Jon St. Pierre

Hellraiser: The Movie, The Game?

That's right, at one point in time there was in-development a Hellraiser video game. Back in 1990 a 3rd party game developer called "Color Dreams" bought the rights to produce games based off the movie Hellraiser for the Nintendo Entertainment System. Color Dreams designed games for the 8-bit NES without obtaining an official license from Nintendo to create games. Because of this, they were forced to reverse engineer the NES to work around its block-out chip.

The biggest sell point for Color Dreams was that the game would be developed for the "Super Cartridge." The Super Cartridge contained an extra processor that modified the RAM without altering the NES processor. This allowed for enhanced graphic effects and palette swapping between scenes of the TV to give the effect of more color. Ultimately, it would allow 16-bit quality games on the 8-bit Nintendo dock. Hellraiser would have been for the first and only of its kind.

This heavily rumored project was never finished. The cost to produce the super-cartridge would have been very price, upwards to \$100. More than consumers would want to pay for an unlicensed game. There were many development problems due to the reverse engineering of the NES and trying to get the two processors to work together. In the end, the hardware was done, and the artwork was 20% finished, there was no programming. It was a 45 degree down angle view, with a maze of stones and walls with pits.

PLAY FOR CASH

WITH COLOR DREAMS

BLUES-CLASH AND
BIG PINK GAMES CARTRIDGE
BOXES AVAILABLE

HELLRAISER: THE MOVIE, THE GAME?
HELLRAISER: THE MOVIE, THE GAME?
HELLRAISER: THE MOVIE, THE GAME?



HELLRAISER: RETROSPECTIVE



A candid shot of the Wes Twins

a 'special thanks' in the end credits).

Filming took place at Pinewood Studios, a step up for the production, but a problem caused by the Black Monday stock market crash meant that there was a 20% cut in the film's budget. Scenes had to be dropped and sets scaled down, although Cliff Culley's exquisite matte paintings ensured we saw a lot more of Hell's layout this time around. Such trimming meant that the battle between Channard and Pinhead's Cenobites, envisaged by Atkins as a special effects extravaganza, had to be toned down. It proved to be one of the

most controversial aspects of *Hellbound*, with fans decrying Pinhead's easy defeat for many years to come

(Atkins even received hate mail about it)

In fact, this wasn't the only bone of contention where the film was concerned. When it appeared in cinemas in 1988, it divided fans and critics alike. Nowhere was this more apparent than in a piece by genre journalists John Martin and Jeremy Clarke for the magazine *Samurai*. Martin sang the film's praises, comparing it to films like *Alien* because he thought *Hellbound* was far superior to its predecessor. Clarke disagreed, focussing on the sore point of the American/British splice again. He had a point: Channard's hospital is apparently located in the UK – though this is never stated – and yet the policemen at the beginning wear peaked caps and carry guns. The detective who questions Kristina announces that he works for the 'Homicide division,' but this is still supposed to be Julia's 'home turf' of England as mentioned in the original film. A weird parallel universe, as Atkins has claimed in his defence, or down to New World interference again because they were holding the purse strings?

As for Barker, he was very diplomatic on the subject. 'There are certain things that Tony has done with it that I as a director wouldn't have done, but they are his, and it's very important to see Tony's vision through Pete's vision and my own. I'm very proud of it. I think it works.' It certainly worked enough to draw audiences

in, as the movie did almost as well as *Hellraiser* financially with a \$116 million US gross, a very unusual thing for a sequel. It also meant that discussion about a third movie was inevitable.

Though there were ideas bandied about regarding an Egyptian theme for the third movie, the obvious choice remained that of expanding Pinhead's back history – something that had been hinted at in *Hellbound*. What hampered preparations for the next instalment was the collapse of New World, throwing who owned the film rights to the franchise into confusion. Barker had signed these away to get the original film made, his very own 'deal with the devil,' and it was some time before ex-New World Chairman Lawrence



Hellraiser-Inferno movie program



Catalog page for Pinhead Halloween costumes

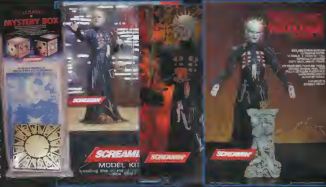
Kuppin proclaimed he owned them, and was making the film through his company Trans Atlantic Pictures. Atkins' script went through a number of drafts before settling on the version we know today, telling the tale of what happens when the 'shell of the beast' that is Pinhead is separated from his human persona, that of World War I army Captain Elliott Spencer. Getting dragged into this and attempting to bring together the two halves again is TV reporter Joey Summerskill (played by Terry Farrell, who later moved on to greater fame in *Star Trek: Deep Space Nine*).

Barker wasn't involved at the start of production, and in fact had some reservations about the choice of expatriate director Anthony Hickox, who had only made horror comedies like *Waxwork* in the past. Barker returned during the post-production stage, however, and eventually lent his name to the movie. 'No-one would pay for my services,' says Barker, 'and they knew very well that I wanted to do whatever I could to protect the mythology, and I think they sort of... well, they exploited me. They exploited my enthusiasm, they exploited my passion, wasn't the first time, won't be the last. But they didn't really want to pay for my services until they got into a mess.'

To avoid further audience confusion *Hell on Earth* was firmly set in America,

Screamini! Collection!

In the mid-'80s, collecting and 'modern horror' didn't go hand in hand. Despite some kid-friendly products released in support of the *Friday* the 13th and *A Nightmare on Elm Street* licenses, fans of the new one-terrors were left in the cold – until a modeler company by the properly-titled name of Screamini! came onto the scene. Despite top-license model kits based on the *Star Wars* franchise, Screamini! helped Horrorhounds by releasing large-scale kits on such icons of the genre as Jason, Leatherface, Ash and Pinhead – the first 3D representations of these characters! But it wasn't the simple inclusion of Pinhead in Screamini!s modeler line that made *Hellraiser* fans howl – it was the fact that they unleashed an entire series of Cenobites on the unsuspecting public! Pinhead, Chatterer, Butterball, Female and even Dr. Channard were immortalized in vinyl. This photo collection represents some of the most collectible horror items of the last 20 years! Screamini! even produced a very limited series of glow-in-the-dark kits from *Hellraiser* before they closed up shop at the end of the decade. While the company produced some classic kits before their demise – including *Elvira*, the *Cryptkeeper* and even a large-scale series based on the Topps Trading card series – *Mars Attacks!* – it's their *Hellraiser* kits that will make Screamini! live on in infamy!



Hellraiser Fact: Grace Kirby, who portrayed the female Cenobite in *Hellraiser*, is actually Clive Barker's cousin.

and shot there as well. This was when special effects man Gary Turnidge – who eventually worked on the rest of the films to date – came on board, though Image Animation and Bob Keen were still responsible for the variety of new so-called “Pseudo Cenobites” that formed Pinhead’s Earthbound foot soldiers. Notorious among fans, these included the CD Cenobite, Cameraman (formerly Joey’s cameraman) and Barbe, a cameo appearance by Pete Adkins.

Hellraiser III, with its rock soundtrack, MTV-style and Pinhead’s murderous rampage in the nightclub, killing youths in – admittedly imaginative – ways, was perhaps the most modern of the series. It certainly gave Bradley an opportunity to shine as both Pinhead and Spencer, but it still felt like something had been lost along the way, the very thing that made the original *Hellraiser* stand out from the rest of the horror pack. Nevertheless, audiences flocked to see it, making its total US gross alone \$12.5 million, the closest to the original yet.

The Merchandise:

Right from the start, *Hellraiser* gave rise to a slew of merchandising opportunities – aside from the usual poster, movie scores and lobby cards. The vast majority of these, like the publicity itself, quite rightly focused on the central and signature character of Pinhead. Caps, T-shirts, sweatshirts, lunch boxes... all with Pinhead’s face on them. But the most impressive line of merchandise was the Screamin’ model kits from the early 1990s, which Barker happily promoted – photographed holding a completed and painted version of their 18” scale vinyl Pinhead, which came with real pins for the head, plastic chains, and a small puzzle box. The other Cenobites were also released: Chatterer, Female Cenobite (as portrayed by Grace Kirby, holding a knife behind her back) and Butterball. Later additions to the range included two Pinheads from *Hell on Earth*, one in his altar pose, one stepping over a victim, and a magnificent Channard Cenobite. Harking back to the Aurora



horror model kits from bygone years, it was clear that Pinhead and company had entered the “hall of fame” now that they were available to buy in this form.

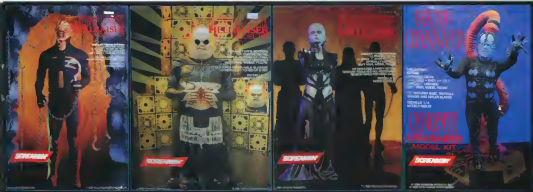
But it didn’t end there. A number of excellent unofficial garage kits were produced based on the original three movies, such as Jason Brookes and Guy Conrad’s “Engineer” kit in resin. Then there was the magnificent rendering of Pinhead and Elliott merging together from the end of *Hell on Earth*, the porcelain busts sculpted by Neil Morell perfectly captured that twisting effect from the movie. Around ’93/94, a company called Faceworks produced three 1:1 scale Cenobite heads – fiberglass on the inside, covered with latex – complete with backing boards. The range featured Pinhead, Butterball and Chatterer.

Produced by Eclipse in 1992, there were also a series of trading cards to collect. Lovingly rendered and featuring stills from all three original films, the back of the cards had information about characters, cast and crew as well as the mythology as a whole. At the same time, *The Hellraiser Chronicles* – a book by unit publicist on the first three films, Stephen Jones – was released containing sumptuous photographs from the films, quotable lines from characters, a look at the make-up effects with Bob Keen featuring exclusive storyboard material, and a lengthy introduction from Clive Barker himself reflecting on the filming of the movie (“I think back to the making of *Hellraiser* with unalloyed fondness. Much to my delight, I found myself in the company of men and women who were genuinely excited by the challenge of bringing these images to the screen.”)

Created by Marvel’s Epic imprint, the *Hellraiser* comic book series – 64 pages presented in card cover, graphic novel format – had been around a few years by then. Its first issue came out in 1989 under the guidance of editor D.C. Chichester and with a stunning John Bolton painting of Pinhead on the front cover. The stories were more cerebral than your average comic book, and guest writers over the course of its run included Pete Adkins, Nick Vince, Neil



18” tall hanging soft-bore decor Hellraiser figures that may or may not exist, as well as a Pinhead wall plaque (top page) which were shown at recent Transworld Halloween events



HELLRAISER: RETROSPECTIVE



(Sandman) Gaiman and soon-to-be *Matrix* writer/director Larry Wachowski. The comic also spawned summer, Christmas and holiday specials as well as the spin-off text-based Clive Barker's *Book of the Damned* and a two-part *Nightbreed* VS Cenobite story called *Jihad*. Reflecting the popularity of Pinhead himself and due to demand from readers, the crown prince of Hell received his own spin-off comic from Epic: a time travel tale that showed Pinhead in various historical incarnations.

Speaking about the whole *Hellraiser* phenomenon and the effect of Pinhead in the first issue of the original comic, Clive said: "The extraordinary thing is, once you make a story or create an image that finds favor with an audience, you've effectively lost it. It toddles off, the little bastard, it becomes the property of the fans."

More Sequels:

According to Anthony Hickox, it was Miramax's co-owner Bob Weinstein who wanted to pick up an already-successful horror film franchise to kick start Dimension films. This is how *Hellraiser III* came by the money to use very early CGI effects in certain scenes. So, when it was time to consider the fourth addition to the series, Miramax was in full control. Working from a Barker idea to trace the history of the box maker through three generations (in 18th Century France, present day America, and in the far future on a space station), Pete Atkins was once again responsible for the script—which, for the budget (close to \$4 million) was extremely ambitious. Effects man Kevin Yagher sat in the director's chair and delivered a movie that Miramax had cold feet about because Pinhead didn't appear for the first half hour. Re-shoots were ordered, extra scenes penned by Rand Ravich (co-author of *Candyman: Farewell to the Flesh*) which were directed by Joe (The Curse of Michael Myers) Chappelle. The result looks

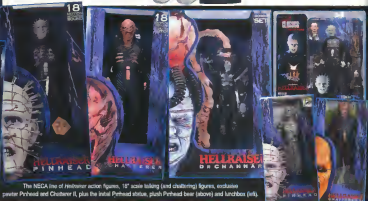
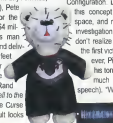
schizophrenic at best, and forced both directors to take their names off the movie. It was released theatrically using the "Alan Smithers" pseudonym in March 1996, a full year after its projected release date.

Though unsatisfactory to anyone who has read Atkins' original script, the film does a decent job of telling the story of the Lemarchand, or Merchant line (all played by Bruce Ramsey)—how a young toymaker was fooled into making the Lament Configuration, the doorway to Hell, and how he used a design called the Elysium Configuration to seal it again, incredibly killing Pinhead off in the process. Though hardly a fan favorite, it did manage to make its production money back over the first weekend, a total of over \$9 million in the US—possibly due in no small part to the addition of a sexy new female Cenobite called Angelique (Chilean Valentina Vargas), who was splashed over the cover of many magazines. Oddly, though, the movie went straight-to-video in the UK, encouraging a trend seen for the next four *Hellraiser* films in both countries.

Possibly, one of the most controversial entries in the series came next. *Inferno* was the brainchild of film school graduates Paul Harris Boardman (co-writer) and Scott Demickson (director), taking a film noir story of a detective investigating ritualistic murder (played by *Nightbreed*'s Craig Sheffer) and introducing the Lament Configuration. Doug Bradley was initially excited by this concept—after all, we'd seen Pinhead in space, and now he was to be a part of a police investigation. He particularly liked the way that you don't realize it's a *Hellraiser* movie until you see the first victim with the box. To his surprise, however, Pinhead was barely featured at all, and his tone at the end was far too morose (so much so, that Bradley rewrote his entire speech). "What untitles me," said Bradley at the time, "and I know it upsets the fans as well, was that they then smoth-



Officially licensed Chatterbox I & II NECA bust



The NECA line of *Hellraiser* action figures, 18" scale (and Chatterbox) figures, exclusive preator Pinhead and Chatterbox II, plus the initial Pinhead statue, plush Pinhead bear (above) and lunchbox (left).



Clive Barker and cast, on set of the original *Hellraiser*

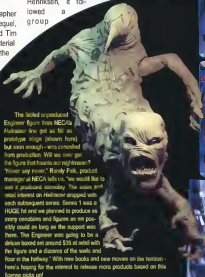
ered the video cover with pictures of Pinhead, and that tells everybody it's his film again - he's the featured character. Well, no he isn't, so don't sell it on that."

Shot for around \$2 million, half of *Bloodline*'s budget, it debuted on video in 2000. But reaction was swift and savage, beginning with Barker himself: "I really don't like to say this about another's work, but I really hate this movie, and it seems to have violated a lot of the things that I like about *Hellraiser*. *Hellraiser: Inferno* is terrible." And the reviews weren't much better, with Fangoria stating, "It is guilty of demoting everybody's favorite Cenobite to a bench player on a losing team... This demon-haunted detective tale, while not bad on its own, doesn't belong in the *Hellraiser* storyline. It's an odd and uncomfortable fit."

Taking note, Dimension brought in Cinematographer and *Hellraiser* fan Rick Bota to direct the next sequel, *Hellseeker*, as well as writers Carl V. Dupré and Tim Day, who were very respectful of the source material. The most tantalizing thing about the script was the mention of a character called Kirsty, although to begin with she was only named after the character from Barker's film. Doug Bradley had remained in touch with Ashley Laurence, though, and she agreed to come back to

reprise her most famous role. The storyline caught up with her years later as her husband Trevor (Dean Cain) becomes obsessed with the box. Experiencing hallucinations, including appearances from Pinhead, when the twist is revealed at the end, Trevor finds that he is already in his own personal Hell. Fans were delighted to see Kirsty and Pinhead back together again when the film came onto video and DVD in 2002, but bizarrely the one scene between them was trimmed by Bota (the longer, far superior version was included in the extras). Even Barker was happy. Bota claimed on the DVD commentary, and made some suggestions when the film was screened for him.

The director filmed the next two installments back to back in Romania because of the cheap production costs. *Hellraiser: Deader* was based on a cannibalized Neal Marshall Stevens script about people who are trying to cheat death. Though the film suffered to some extent because it was trying to juggle two sets of mythos, Kan Wuhner's outstanding performance as investigative reporter Amy Klein more than made up for this. *Hellworld* appealed more to the teen market, with self-referential nods to the fanbase. Revolving around a party thrown by *Hellraiser* expert, Lance Henniken, it followed a



The failed unproduced Engineer figure from NECA's *Hellraiser* line got as far as prototype stage (shown here) but soon enough - was cancelled from production. Will we ever get the figure that haunts our nightmares? "Never say never," Randy Falk, product manager at NECA tells us, "we would like to see it produced someday. The sales and retail interest in *Hellraiser* dropped with each subsequent series. Series 1 was a HUGE hit and we planned to produce as many Cenobites and figures as we possibly could as long as the support was there. The Engineer was going to be a deluxe boxed set around \$35 it went with the figure and a diorama of the walls and floor in the hallway." With new books and new movies on the horizon - here's the hoping for the interest to release more products based on this (comic picks up)

At left: other assorted NECA misfires, including the Pinhead bobble head, mini-bust, puzzle box exclusives, mug and chopsticks. At right: the remaining *Hellraiser* action figures (completing all three appointments) and the Cenobite Laid box set



HELLRAISER: RETROSPECTIVE



of friends as they are murdered one by one at the gathering. How much Pinhead and his cohorts have to do with it is all part of the twist. Both *Deader* and *Hellworld* were released on DVD in 2005 and gained some positive reviews, though it was clear that if the franchise was to survive it needed another theatrical release.

Pop Culture:

Over the years *Hellraiser* has influenced a great many TV shows and movies itself, from the look of *The Borg* in *Star Trek TNG* – futuristic incarnations of the Cenobites if there ever were any – to *Scorpio* in *Farscape*, and the costumes in the *Matrix* sequels. Pinhead was even featured in a Halloween episode of *The Simpsons*, and was referenced in *Bride of Chucky*, along with his contemporaries Jason and Freddy. Ironically, it was the latter two characters' team-up movie which fuelled rumors that Pinhead and *Miramax's* other property, Michael Myers, might appear together on screen for *Halloween*. Doug Bradley told the *Brownsville Herald* in late 2003, "At this point in fact, Dimension Films are planning a *Hellraiser/Halloween* crossover... They are hoping to have it out by Halloween next year. That would be pretty fast, but that's their plan." The announcement came not long after an "official" poll was taken on the "Halloween Movies" site to gauge fan reaction to the idea. Speculation was rife not long afterwards that Barker would be writing the film and original *Halloween* director John Carpenter would be directing. Though eventually nothing came of this mouth-watering prospect, it was enough to raise interest in the series again.

NECA had already begun to produce a toy line based on the *Hellraiser* characters that same year (something McFarlane Toys fans had been begging for since the inception of *Movie Maniacs*), including such popular 7" figures as Frank, Skinless Julia, Angelique, The Wire Twins (from *Inferno*), the Chatterbeast (from *Bloodline*), Barbie, CD Cenobite, plus Stitch and The Surgeon (from *Hellseeker*). With each pack came either a piece of the puzzle box, *Levathian*, or the *Pillar of Souls* from *Hell on Earth*. The quartet of original Cenobites came separately, but have since been released in a magnificent boxed set. On a larger scale, there was a Dr. Channard boxed figure set, complete with tentacle and base, 18" Pinhead and Chatterer Cenobites, a much more expensive Pinhead statuette, a bust, and a Head Knocker cancrature. All this and a range of T-shirts, mugs, flasks and glass tumblers.

NECA wasn't the only ones to cash in on the renewed interest in *Hellraiser*, however. Anchor Bay UK re-released their DVD boxed set which had previously only been available in the US in an ordinary tin box. This R2 version came in the shape of a gorgeous puzzle box containing the first three uncut movies with commentaries, documentaries, stills, Barker's early films *Salome* and *The Forbidden*, plus a booklet with his introduction and notes from Phil and Sarah Stokes who run Clive's website. Bolstered by an huge ad campaign around Christmas time which showed Pinhead as "Santa's Little Helper" with a red bobble hat on his head, the set flew off the shelves in great numbers.

At the same time, memorabilia shops like The Prop Store of London (www.propstore.com) were starting see a rise in people buying items connected with the franchise. Costumes, working props and puzzle boxes – there was even a full-size pillar of souls a while back. This trend could also be seen in the selection of items being sold by The Haunted Studios (www.hauntedstudios.com) from rare photos to lifemasks based on the stars from the films. In addition, there were various replica Lament Configurations now on sale from The Puzzle Box shop (www.hellraiser-puzzlebox.com), Cleverwood (www.cleverwood.com), and The Pyramid Gallery (www.pyramid-gallery.com); all new boxes supposedly inspired by the lost designs of Lemarchand. Which brings us right up to the present day with the UK's



Hellraiser comic postbox



The Hellraiser Chronicles photo book

Angelique, played this time by Monica Dus

Today and Tomorrow:

This past year, in fact this past fall, marked the 20th Anniversary of the first *Hellraiser* movie, and as expected interest in the franchise is at an all-time high. My own book *The Hellraiser Films And Their Legacy* (from McFarland ISBN: 0-7864-2752-3) released in December 2006, sought to address the lost history of the *Hellraiser* series as well as explore the themes and popular culture aspects in more detail; it was introduced by Doug Bradley, had original Clive Barker sketches, and was launched in London at a party attended by the Cenobite actors (for more details see www.shadow-writer.co.uk). While my piece for *Cinema Macabre*—published by PS, edited by Mark Morris, and featuring essays on favorite horror movies by the likes of Simon Pegg, Douglas Winter, Ramsey Campbell, Brian Kixiss, Kim Newman and many more—argued why Barker's movie should be remembered as a cornerstone of the genre. And from Earthling publishers this past month (www.earthlingpub.com) comes the first ever hardback printing of *The Hellbound Heart* in hardback, with new introductions from Ashley Laurence and Peter Atkins.

It was also announced recently that not only was Barker penning the death of Pinhead for his forthcoming *Scarlet Gospels* book, but he was also to write the screenplay of a big budget *Hellraiser* remake, the beginning of it all. In the former, Pinhead is pitted against that other popular Barker character, the occult private detective Harry D'Amour (as played by Scott Bakula in Barker's 1995 movie, *Lord of Illusions*). It is the author's attempt to flesh out the mythology, perhaps even reinvent it in parts, but also to bring to a close the life of Pinhead on his own terms rather than the movies' terms.

So, in fiction and at the cinema, it promises to be a very interesting time ahead for the franchise.

But perhaps we should let the final words rest with Barker. After twenty years, what does he attribute the success, the popularity and the staying power of *Hellraiser* to? "I think a look..." he concludes, "I think a lot of things, but a look it caught a moment. Fetishism, in film form. We came along with a movie when the whole body modification thing was really starting to rock. And that was powerful, it spoke to that appetite people have, the fascination, obsession... I think the fact is that we all really came out of the dark, if you will, and it was all part of the debate—and it just happened to be luck that I was making a movie that was part of that debate." 🖤

Shown at left is the exhaustive book from Paul Kane (the author of this very Retrospective) entitled *Hellraiser: The Films and Their Legacy*—now available!



The Epic comic book series released from 1989 to 1993 allowed a multitude of talent to work within the world of *Hellraiser*. Such names attached to the 20-issue series run include Mike Mignola (*Hellboy*), Neil Gaiman (*Sandman*), Alex Ross (Kingdom Come) and Bernie Wrightson (do we really have to tell you?)—almost a who's-who of current comic-book talents. Pinhead later spawned his own 6-issue series via Epic, which carried a less-impressive art quality. Other comics from the world of Barker included *Hellraiser: Nightmare*, *Jihad*, *Pinhead VS. Marshall Law*, *The Books of the Damned* (a *Hellraiser* companion series), *Checker Publishing* (based out of Dayton, Ohio) in recent years released three trade paperbacks collecting the original Epic comic series.



I first found out about Hellraiser when I was 15 years old. I saw the movie trailer on television, and I was completely mesmerized and horrified by what I saw. I love horror films, but this one just looked so "different," so "unique." Seeing Pinhead for the first time, you can't help, but think "WHAT THE HELL IS THAT?!" I simply knew I HAD to see this film. Then when I did finally view it, it completely blew me away, living up to every expectation. Hellraiser nailed everything I loved about horror films including all the glorious gore! That first skinning scene of Pinhead and his "Frank Face Puzzle" was just surreal. I instantly LOVED this film, and was awestruck with how truly original and different it was from the other horror movies being released during the '80s. I thought the Cenobites were handled perfectly, and I instantly had a new horror icon in Pinhead. Clive Barker had created an authentic character, and perfectly executed the theory of "less is more." The Cenobites are on screen for only about 11 minutes, and that just makes their presence that much more powerful. Pinhead was the best designed monster I had ever seen. He had an elegance about him that just set him apart from the other slasher icons of the era. For me, a new hero was born.

I'll never forget the time I discovered my first Hellraiser collectible. I had been building and painting model cars for years, and loved to build model kits. I knew of the styrene monster models, but they were not available in my area, so I never really had any. One day while flipping through a horror magazine, I saw an ad for a Pinhead model kit. Could this be true?? Someone actually made a model kit of Pinhead?? I saw the price was \$49.99, and thought this was A LOT of money, but somehow I had to have that! I started saving my money right away, and when I had enough, I called the retailer that had it, and placed my order. After a week or so, the box came, and I could not wait to see what this thing was going to look like. In my mind, I was expecting an aura style styrene model kit (8 inches tall); imagine my surprise

when I opened up the box and saw this massive 18 inch tall super detailed kit. I immediately started assembling, and then painting him. That model kit was my prized possession, and still is to this day. That was my first taste of Hellraiser collecting, and I was instantly hooked.

I snatched up, as they were released, all the other Screamin' Cenobite model kits. I had also started acquiring some posters and standees from the films, but other than that, there really wasn't a lot of Hellraiser related merchandise out there. At this time, four Hellraiser films had been released leaving me starved for more Hellraiser goods. I also had a vast collection of Spawn action figures and 12" figures from the POTF2 Star Wars toy line. I began visiting the local library to search the internet for more Hellraiser collectibles since I didn't have it in my home at the time. I was doing a

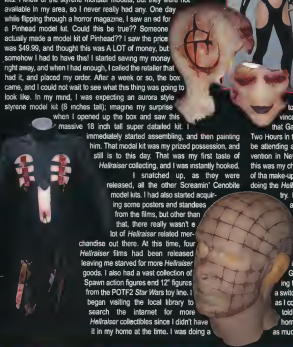
Hellraiser search, and I came across a guy that had a few Hellraiser screen-used film props. I could not believe what I was seeing, actual props used to make my favorite film! Sadly, they weren't for sale, but all I could think about was how cool it would be to own something like that. So, I quickly emailed the guy, and asked him if he would ever consider selling any of them. He replied, and said that he would indeed sell them, but I have to admit that I was a little taken back at how much he was asking for them. Obviously, screen-used props were WAY out of my price range, and I immediately got very discouraged. But then I thought, well... is there any way I could do this? The props were worth it to me, I just didn't have the funds. So, then it came to me. I could sell my entire collection of Spawn figures and 12" Star Wars


figures in an effort to get enough money to buy one of these props. Years of collecting given up in an instant for an official Hellraiser screen used prop, would it be worth it? HELL YES! This would work, it had to work. So, I took all of my collection, and sold it off in about a month's time. Much to my shock, I had made enough money to buy not one, but two props. Now the problem was choosing which two to purchase. I ended up deciding on a first-generation Pinhead life-cast bust all painted and pinned, and a Chatterer maquette head from Hellraiser. When I got these items in the mail, I couldn't believe that I was holding in my hands, actual Hellraiser history. That was how the prop collection started and since that moment, I have been completely consumed by this new addiction.

Then, the next step my collection took happened right after the forth film, Hellraiser Inferno, was released. I knew they had plans to do an additional film (that would turn out to be Hellseeker), and I thought to myself that if there were a way to somehow contact the effects company, I might be able to convince them to sell me something when they were done filming. I read that Gary Turnkille (from the effects group,

Two Hours in the Dark) was going to be attending a Fangoria horror convention in New York City. I thought this was my chance. Gary is the head of the make-up effects house that was doing the Hellraiser films, so I had to

by. I packed up my things, and headed for New York with the sole purpose of meeting Gary, and trying to convince him to sell me something, anything. I waited for over an hour until Gary was finished signing autographs, I then approached him, and introduced myself, and told him why I was there. To my surprise, Gary did still have ALL of the props from the new film, and was willing to work something out with me. But when he said the word "ALL", a switch in my head flipped on, and I couldn't help, but want as much stuff as I could get my greedy little hands on. He gave me his contact info and told me to contact him in a week or so, and he would fix me up. I went home, and I tried to think of a way to raise more funds, so I could buy as much stuff from him as possible. I raised a fair amount, then I actually





went to the bank, and got a loan. I ended up calling Gary, and he told me that I get first pick out of any of the stuff, and he would hold all of it until I decided what I wanted. I think he could also tell that I didn't have a lot of money, unlike most of the prop collecting community, so he was willing to work with me on prices. He gave me a list


of the props and what he had to get out of them. Happily, I ended up buying A LOT of stuff from him. He sold me 3 masks (Surgeon, Stitch, and Bound), 3 complete suits (2 Wire Twin suits and the Stitch suit), and some odds and ends. He did inform me that he didn't want me reselling these props because he was dropping the price for me, I assured him that NOTHING would ever force me to part with these treasures. So, we made a deal, and my collection got a whole lot bigger really fast. Gary was an absolute joy to work with, and I can't thank him enough for what he did for me. I've stayed in contact with him, and I consider him a good friend. He later contacted me after the film *Hellraiser*:

Deader was sick, and said he had a bust that I had to have in my collection. Of course I said, "sounds good." Then he informed me that it was the infamous "Spike" from a out scene in the film. I was in awe of the sheer size of this bust when I took it out of the box... HUGE was an understatement! It is a fine example of not just *Hellraiser* history, but of the series' lost history.

I think out of all the items in my collection, my favorites are the suits. My Holy Grail of *Hellraiser* memorabilia would have to be the Pinhead costume from the first *Hellraiser* film. I've never even seen it, and am currently unaware of its location, so if anyone knows where it is, let me know - I'd love to see it. The costumes from the first two *Hellraiser* films are the best of the series, due to being made out of real leather. I had been looking for any of the costumes from the first two films with no luck, then just about a year and a half ago, I saw two of them (Chatterer and Butterball from *Hellbound*) pop up on eBay! They were partial costumes, but they were the real deal. So yet again, I began gathering funds,




as much as I had in less than a week. When the time came, I had to hope I had enough cash and could win. I was pessimistic, but I wouldn't go down without a fight! I had sold quite a bit of my collection of replicas and other odds and ends with one motive: win. A few of my friends even said they would go and get a quick loan to help me out. They ended up going



for a LOT less than I expected them to, possibly because the pictures in the auction were so poor. I won the Chatterer partial costume (waist up), and it is now my favorite item in my collection to date. It's really weathered and showing its age, but it's a piece of certified horror film history. I now literally look on a daily basis to see what's out there as far as props go. They are all one of a kind items, so I'd hate to miss out

on something that won't be available for some time or ever again. I passed on the screen used Engineer head from the first film, and I feel like kicking myself every time I think about it. It went for only \$350 to boot! I would have never thought on my budget, to be one day collecting one of a kind screen-used props from my favorite film, but here I am. I may have to get on payment plans to afford it all, but in the end to me it's always worth it, and I would never sell anything from my collection (so, do not even ask). I truly love collecting and equally love being surrounded

by it. I enjoy all aspects of collectibles from these films: posters, lobby cards, storyboards, scripts, model kits, action figures, busts and just about anything produced. I also have a large collection of behind-the-scenes photos that I've acquired over the years, possibly the most unique part of my collection. I buy them here and there or find them on the net and print them out. One of my favorites is of Doug Bradley in the *Hellraiser 3* full costume posing with Ringo Starr. Still my favorite collectibles are life-sized props and replicas. I've even gone as far as producing my own *Hellraiser* collectible kits and busts. They include a 1:1 Pinhead, 1:1 Chatterer, 1:1 Angetique, and a couple of smaller kits, with several more 1:1 busts in the works.



I do plan to someday write a book showcasing my prop collection and my admiration for the *Hellraiser* films. I mean what good is a collection if you can't share it with all the other *Hellraiser* junkies around the world like me?

Well, that's my story and rant on how my addiction and love for *Hellraiser* collecting has come to pass. I am asked quite frequently why I don't open a museum. The more I think about it, the more I like the idea, so who knows, maybe there will be a *Hellraiser* museum in my future... so here's to hoping! If anyone has any questions about my collection or just wanna talk *Hellraiser*,

I can be reached at fish@ms.com.



DARK HORSE VISITS THE EVIL DEAD

Dark Horse comics, who originally released the extremely rare *Army of Darkness* comic series in 1992, have announced that they are readying a new and exciting four-issue mini-series adaptation of Sam Raimi's original 1981 film *The Evil Dead*. Look for the series in stores this January! In other "Campbell" news, Dark Horse will release a *My Name is Bruce* one-shot to comic shops the first week of January. Bruce Campbell is currently putting finishing touches on the film version of *My Name is Bruce* (announced way back in *HorrorHound* issue #1) *Alloy!*



Last issue, we announced that the much heralded, yet never-to-be feature film *Freddy VS Jason VS Ash* was to be converted into comic book form, thanks to Wildstorm and Dynamite Publishing. This past month, the new and exciting comic series was launched with an equally exciting three-cover variant set (featuring, as you would guess, Freddy, Jason and Ash) drawn by J. Scott Campbell. The first issue sold-out immediately in most markets - so if you have a chance to grab a copy, don't hesitate.



There doesn't seem to be a shortage of Marvel Zombies news, does there? This issue of *HorrorHound* we round-up some of the loose-ends released for the title in the past couple months. A "encyclopedia"-style comic entitled *The Book of Angels, Demons and Vicious Monsters* is an unfocused look at the demonic baddies of the Marvel Universe and is hardly worth a purchase. *Marvel Zombies: Marvel Spotlight* is a making-of comic giving fans of the undead yet one more thing to buy. *Black Panther* #30 wraps-up the zombie/Marvel Universe cross-over story-arc while fans waiting new and official *Marvel Zombie* love should look no further than *Marvel Zombies 2* (#1 shown here).



A few new miscellaneous horror comic releases this past month include the final two installments in *Zenopsis*'s seven-issue mini-series for *Set Ten* (shown above are *Envy* and *Wrath*). See previous issues for a look at the other five deadly sins. The second issue of Gene Simmons's *House of Horrors* is now available for an amazingly large retail price of \$9.95 - via IDW Publishing. Fans of *The Simpsons*' annual Halloween tradition comic - *Bart Simpson's Treehouse of Horror* - will be happy to find the thirteenth issue now in stores and features stories by Patton Oswalt, Brian Posehn (*The Devil's Rejects*), Gerry Duggan, Thomas Lennon (*Repo 911*) and Ian Boothby. Finally, we have a look at another zombie comic available at retail from Image Comics entitled *soXombies* - now in *soStores*!

Above: New trade paperbacks collecting the first story arcs in the New Line Cinema comic series (*Freddy, Leatherface and Jason*) are now in stores. *Friday the 13th* not shown.



More new comes from New Line Cinema and Wildstorm: *Tales of Horror* #1, *Friday the 13th: Pamela's Tale* issue #2, *Friday the 13th: How I Spent My Summer Vacation* two-issue series and *The Texas Chainsaw Massacre: By Himself* #1.



Mister B. Gone - The latest novel from Master of Horror Clive Barker. Review by Jessica Dwyer.

Clive Barker and horror are stuck with one another. Even with the children's books that are amazingly written, and the fantasy works that he's released, it's in horror that I really find Clive to be at home. That's where he shines, in that lovely darkness he creates.

Mister B. Gone was released last month, just in time for Halloween. It's not a long read, but it's a fun one. The fun isn't just in the story; it's within the pages and the design of the cover that holds them together. *Mister B. Gone* is about a demon named Jak. Jak is alive in the book, and by that I mean he IS the book. Jak is trapped in the pages, and he's desperate for you to just let him die... just burn the book, that's all it would take to release him.

But Jak can't seem to get anyone to do the deed - enter you, dear reader. As a trade with us, his reading public, he'll tell you some of his tales of hell and the adventures he's been a part of, and the terrors he's wreaked upon the earth. Just as long as it's understood that at the end of we'll burn him and his pages. Jak escapes hell and commits patricide on his way out.

After escaping some nasty demon hunters, he hooks up with the creature who will become both the bane and the ecstasy of his existence; Qultoon. Qultoon is another demon, but one with more powers than Jak will ever possess.

He's the one who winds up dubbing Jak with the name *Mister B. Gone*. There's a love-hate relationship, and they leave a trail of destruction in their wake. That trail will lead Jak to his destiny and eventually, into the pages you are reading.

What's interesting about this book is the deceptive way Barker writes it. It's so light hearted in it's phrasing, but at the same time, the things he's writing about are truly horrific... only after you've read a passage through again do you realize the ghastliness of what he's just described, and that goes along with *Mister B.* himself. You'll find yourself wanting him to find happiness and to succeed, to find the love he feels for Qultoon to be returned, but then you realize... this is a homicidal demon. Why am I rooting for this guy when he's killed and eaten babies?

But that's all a part of it, and *Mister B.* calls us out on our shortcomings more than once. Barker has a way of writing this character that's so charming that you can't help but like him, even when he's talking about shoving a piece of glass into someone's skull. It's perhaps the whole fact that he doesn't really make apologies for what and who he is. You know he's a demon from the start, and you only have yourself to blame.

Mister B.'s ability to talk from the pages is quite ingenious, and even the most sturdy of nerve will feel the need to peek behind, them at least once when reading... just to make sure there's not a burned face peering over their shoulder. As I said, the book itself has a lot of character, with the cover and the pages within made to look worn and weathered to match the story it holds. You can almost smell the scent of "old book" clinging to it.

Mister B. Gone is a great, although sadly short, read with only a few moments where the wording becomes too overly flowery, and it seems that Barker is trying to fill a quota for words-per-page. The story itself is amazing and unique. It will make you very uneasy often, either in feeling like it might not be just another story, or for holding a mirror up to parts of yourself you'd rather not know about.

Fangoria quickly pulled the plug on their comic imprint this past October, suddenly placing titles such as *Stringfellow*, *The Fourth Horseman* and *Beneath the Valley of the Rage* into an awkward situation - as none of these titles had a chance to finish their story-arc. Only *Fango's Bump* was fully realized in print before this disaster. Shown here are the four final comics to be released from Fangoria Comics.



Paperitz continues their production schedule on the maleducated EC Comic 'Tales from the Crypt' with an updated art style rooted in independent comics (while mixing the classic, and HBO-themes, of the classic characters). Shown here is an action and issue two in the new ongoing series.



An interesting new book release this past month comes from writer Martin Schmitz Verlag, who has decided to release an "essay" on the films of Jörg Buttgeriet - *Nekromantik* and *Nekromantik 2*. These "splatter films" have become classic pieces of art amongst horror aficionados, and throughout this book, Verlag, along with other industry insiders, dissect the movies' impact on film society to show how love, death and sex have kept the films alive after so many years. One of the more interesting notes of this book, is that it is half English text - half German, allowing an interesting cross-over between the two target-audiences. You can pick up this book at xploitedonema.com today for \$29.95.



Horror 101, the A-list of horror films and monster movies is a new book from Aaron Christensen. Clocking in at 320 pages - 101 films are covered via essays from 78 different fans from 12 different countries, focusing on the best movies in the industry. Such film essays include *Asylum*, *The Beyond*, *Child's Play*, *Dead of Night*, *The Golem*, *Hellraiser*, *Jacob's Ladder* and *Scream*. It is a great read for both veterans and those new to the horror genre. The book is available from Midnight Marquee Press and retails for just \$25, and is highly recommended.



Midnight Media in the UK continues its release some of the most intriguing guides to obscure and pernicked horror films. While some of these films have been overlooked by fans, Midnight Media's books present a great display of what's available (to some degree) - featuring a review system on films based on the amount of nudity and gore found within - and in turn make you want to hunt down each title for home viewing. *Slasher Hits 2* features even more of the greatest films and debits from the slasher sub-genre, filled with bloody full-color and obscure images - these books are sure to please any horror fan. The first *Slasher Hits* was covered in *HorrorHound* issue #15.

Returning to the Streets of... **London After Midnight** ...80 Years Later

by Paul Davis

You know it existed... but does it still exist?

In 1955, Metro-Goldwyn Mayer saw fit to recall their entire inventory of silent movies to their studio vaults. This was done as a precautionary measure to retain all of their precious motion pictures that they had produced in the pre-talkie era up to 1927. No longer would prints of their movies go missing over seas or be snagged by greedy projectionists, who could later sell the movie on the black market. MGM were bigger then ever, and they wanted to keep a close eye on their property. As good of an idea as it seemed at the time, it eventually resulted in one of the biggest losses in cinema history.

In the early months of 1968, "vault #7" on the MGM back lot accidentally caught on fire, destroying all of the prints and negatives that spent the best part of eleven years behind this locked door. After the fire, the MGM inventory for vault #7 (earmarked 1955) was checked, and it was made apparent that every logged print of their 1927 vampire movie, *London After Midnight* was stored there. An extensive search was carried out in the hopes that a copy slipped through their call-back over the previous decade; however, this proved to be as successful as 'Exorcist II' was at the box office... and so, the legendary lost movie of silent superstar Lon Chaney became an enigma to monster fans the world over.

London After Midnight opened in America on December 17th, 1927 to mixed reviews. Shot over twenty-four days at the MGM lot for a budget of \$152,000, it was the fifth outing for both Chaney and director Tod Browning (*Dracula* and *Freaks*) on the same pro-



out of hiding, using hypnosis to finally trap the murderer after a decade of mystery.

Not only is the movie noteworthy for being the only time in which Chaney portrayed a vampire (or pseudo-vamp so to speak), but also the iconic make-up that he donned while dressed as the 'man in the beaver hat' has become a thing of legends among special effects artists and horror fans the world over. It is said that Chaney originally created the sharp teeth by creating false dentures from an animal's mouth - however due to the pain they caused, he sculpted a second set out of a rubber-like material called gutta-percha. It is also noted that Chaney used fish hooks to keep the smile constantly at full beam. What apparently caused Chaney the most discomfort was a wire rig that he wore under an appliance around his eyes. The rig fit around his eyes like monacles to keep a bulbous appearance.

"We'll add nothing to Chaney's prestige as a trouper, nor increase the star's box office value. With Chaney's name in lights, however, this picture, any picture

with Chaney, means a strong box office draw. Young, Browning and Chaney have made a good combination in the past but the story on which this production is based is not of the quality that results in broken house records." - Variety, 1927.

Recollections of the movie from those who saw it back in the '20s are vivid, but tend to focus around the fact that Chaney, as The Vampire, walked hunched

in a very Groucho Marx fashion, and of course that his make-up was simply stunning - an iconic vision of Chaney in a beaver hat with bulging eyes, and a row of razor sharp pointed teeth. Those that do recall seeing the movie way back when, also speak very honestly about the film not being all that great, which was possibly the motive behind MGM asking Browning to remake the film as a talkie in 1935 starring Bela Lugosi (*Mark Of The Vampire*). The two people believed to have seen the movie for the first time were film historians David Bradley and William Everson. Both saw the film in the early 1950s, and pretty much confirmed that despite the charm of seeing Lon Chaney in that creepy vampire guise, it was a considerably inferior film to its

duction, proving to be their most successful commercially, raking in \$721,000 domestic. International bookings were remarkably below average, however, in the US, the film turned out to be MGM's fourth highest grossing picture of 1927.

The story of *London After Midnight* follows that of an Inspector (Chaney) hot on the trail of a murder that took place ten-years previous. While the locales are convinced of ghoulish activities going on in the neighboring house, it is revealed that the Inspector has been dressing up as a vampire to pull the real killer



in a very Groucho Marx fashion, and of course that his make-up was simply stunning - an iconic vision of Chaney in a beaver hat with bulging eyes, and a row of razor sharp pointed teeth. Those that do recall seeing the movie way back when, also speak very honestly about the film not being all that great, which was possibly the motive behind MGM asking Browning to remake the film as a talkie in 1935 starring Bela Lugosi (*Mark Of The Vampire*). The two people believed to have seen the movie for the first time were film historians David Bradley and William Everson. Both saw the film in the early 1950s, and pretty much confirmed that despite the charm of seeing Lon Chaney in that creepy vampire guise, it was a considerably inferior film to its



remake.

Claims that *London After Midnight* has played in small theaters around the world over the past fifty-years have almost thrown the movie into the realm of Bigfoot and Loch Ness monster sightings. Legendary Famous Monsters of Film Land creator Forrest J. Ackerman has, for a long time, been extremely vocal on the possibility of *London After Midnight* still existing—holding out hope that one day the movie will resurface and thrill yet-to-be-born fans of horror cinema. In the early 1980s, author Philip J. Riley conducted an extensive search to find the lost movie. While he didn't come away with any film footage, what he did find, he chronicled in an extremely rare book published by Cornwell Books in 1985. Among the treasures that Riley dug out from various sources around



quarter scale premium format figure of Chaney from the movie, stunningly sculpted by artist Olaf W. Hartvigson, beautifully captures the garish likeness of Chaney's make-up. Beyond the action figures (with both color and black and white variants), poster reprints and lobby cards are frequently found in specialty stores around the world.

Despite efforts to find the movie always coming up short, it is not entirely impossible that a print of *London After Midnight* may yet turn up. An urban myth as well spread as the "killer in the back seat of your



the world included the original shooting script (titled "The Hypnotist") and over one hundred stills, both from the movie and behind the scenes—enough to put together a rough reconstruction of how the movie played out on screen.

Five years ago, on Halloween night 2002, Turner Classic Movies premiered a reconstructed version of *London After Midnight* made entirely out of the production stills that Philip Riley had found nearly twenty-years ago. Producer and film historian Rick Schmidlin put together a forty-five-minute retelling of the movie using near two-hundred photographs and the original shooting script—using various cinematic editing techniques to effectively show the movie in static form. Accompanied by a brand new score by musician Robert Israel, what resulted is perhaps the closest interpretation to the original movie that we will ever see. While it was an extremely interesting endeavor at restoring the legacy of *London After Midnight*, the reconstruction came under some heavy criticism, pointing out that it was nothing more than what it was... photos and music, it wasn't

car" insists that a

collector somewhere has a copy of the movie stashed away, and is waiting on the copyright to expire, so that they can cash in on it. If this is the case, then that collector has another long wait on their hands, as the Copyright Extensions Act recently bumped up the copyright on *London After Midnight* to expire in 2022. MGM are well aware of the possibilities, and refuse to take any chances that someone will cash in on the legendary lost title. Realistically, the chances of any prints being out there are slim, and whereas many projectionists in the early quarter of the century would often help themselves to prints of the films after the completion of their theatrical run, MGM were very diligent about their movies, and always recalled the prints. Having said that, we have only JUST found a complete print of Thomas Edison's *Frankenstein*, so all hope is not lost. It is true to say that Lon Chaney was a man of mystery. He was the man of a thousand faces. Whether or not any of us will get to see *London After Midnight* in our life time is the greatest mystery of all.



ing on the ground is actually production designer William Stout. When we first see the punks in the car, they are driving along a small stretch of road called North Myers Street, next to a reservoir that dead-ends at the 101 Freeway in downtown Los Angeles.



In 1984, *The Texas Chainsaw Massacre* director Tobe Hooper backed out of shooting this zombie film written by John Russo and Russell Streiner (writer and star of the original 1968 classic *Night of the Living Dead*). Winter Dan O'Bannon took over the film with no prior directing experience. He rewrote the script and began production on a shoe string budget. One key to staying within the restrictions of the budget was to have as few locations as possible. This is the reason the bulk of the film takes place in simply a warehouse and a mortuary/cemetery. Filming began in Los Angeles, California in July of 1984, and was completed in less than two months. The film takes place in Louisville, Kentucky where director Dan O'Bannon is originally from, but none of it was actually filmed there.



Driving down a small stretch of road called North Myers Street



The street dead-ends at the 101 Freeway in downtown L.A.

The 2003 film *28 Days Later* was credited for starting the trend of "running zombies," but in fact it was Dan O'Bannon's *Return of the Living Dead* that may not have set the trend, but did it first.

Sets for the interiors of the Unede Medical Supply and the mortuary were built inside of a separate warehouse located at 801 South Main Street in Burbank, California. They built two sound stages as well as the production offices at this location.



The soundstage in which the Unede Medical Supply and morgue were located

All of the sets were built on the same ground floor. The basement was on the same floor as the main part of the Unede warehouse. When you see the stairs in the basement going up, they only led to the ceiling while the basement door, also led nowhere except around a very narrow corner to help sell the possibility of a staircase.

The General's home was a private residence located on the cliffs in Palos



The General's home, located in Palos Verdes Estates in Palos Verdes, CA



Verdes Estates in Palos Verdes, California. The interior of this house was also used in the film. The exact address of this location is unknown at this time.

We are first introduced to the punks as they walk along the graffiti covered walls on San Fernando Road in downtown Los Angeles. The burn they pass sit-

The railroad crossing they pass through is believed to be located at 1500 East Jesse Street in downtown Los Angeles.



The sign looks identical, but the surroundings have completely changed.



The railroad sign from *Return of the Living Dead*

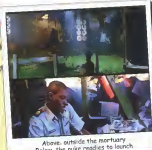
The inside of Resurrection Cemetery was actually an olive grove dressed with fake tombstones and moss. The olive grove was located between 15475 and 15447 Roxford Avenue in Sylmar, California. Today, the olive grove has been replaced by a brand new model home neighborhood called Roxford Glen whose slogan is "A home for the country in your heart."

Little do they know it was once the sight of graves, zombies and Linnea Quigley dancing butt naked! Inside the olive grove, they also built the facade of the front of the mortuary hidden just behind the fake single sided wall of the mortuary was a field of cows.

The single shot of the army soldier who launches the nuke



The interior of the Resurrection Cemetery as it appears today



Above, outside the mortuary.
Below, the nuke ready to launch



A look at the cemetery entrance from
the car, as it drives forward



The entrance to the Resurrection Cemetery
in the film, and as it appears today!

was sitting in a half cab designed by William Stout, so the camera could get inside it and was shot at the top of Angeles National Forest.

Our last location is the exterior of the Uneeda building located at 688 Moulton Avenue in L.A.

Next to it, at the end of the dead end street was the fake entrance to Resurrection Cemetery.

On the other side of the fake wall and gate was a



The Uneeda Medical Supply as it
appeared in the film - and today!

railroad track. If you look at the very first shot of the Uneeda building in the film, you can see a train passing right behind it that would have gone through the middle of the cemetery, had it actually been located there.

Return of the Living Dead is the perfect example of low budget film making at its finest, hence this extremely short article. 🍷



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DISCLAIMER

HorrorHound does not seek to glorify the actions of serial killers or mass murderers over the course of these articles. Our only interest is in providing some insight into the public intrigue surrounding the actions of these individuals. Our goal is to provide a history of films based on serial killers as well as the influence they have had on cinema in general. Since the year 2002, several biographic style films have been released in mass numbers and frequency, based on some of the most infamous publicized serial killer cases in the United States. Some of these films have little to the imagination while others just begin to scratch the gritty surface of these morbid true tales.

Hollywood has borrowed many key elements from these real life monsters and the murders they have committed, moving horror away from its science fiction roots and into the realm of reality. Films like *Psycho* (based on serial killer, Ed Gein) ushered in a new style of horror film. HorrorHounds now needed to believe that what was happening on the screen could really happen to them outside the theater. The evolution was inevitable with current events and an ever changing complex world. You might find yourself conflicted asking, "Am I sick for watching serial killer films?" The first television broadcast film to introduce the public to a true serial killer murder case was based on the Manson murders titled *Helter Skelter*. When *Helter Skelter* aired as a two part television mini-series, in April of 1976 on CBS, it averaged 36.4 ratings/24 share over two nights, and is the highest rated two-part made-for-TV movie ever. America's morbid fascination and curiosity was well documented on those two nights. Serial killer movies can work on many levels, some as a courtroom dramas, others as crime documentaries, and mostly as creepy horror films. Let's now look at our next article to cover these maniacs and the films about and inspired by them.

ELIZABETH BATHORY

Famous author Sabine Barry-Gould told of her tale in his 1863 published work titled *The Book of Were-Wolves*. Her tale of aristocracy, torture and bloodshed are believed to have influenced Irish author Bram Stoker when writing the novel *Dracula* in 1897. Bathory's legends of bathing and drinking human blood has granted her immortality throughout the centuries. Her prominent dark influence is distinguishable in film, music, games, toys and literature, even to this day. So, who was this infamous woman said to have murdered and tortured over 600 young girls across 16th Century Eastern Europe?

She was born Erzsébet Bathory in 1560, known more commonly in the Western world by the anglicized name Elizabeth. Her family consisted of two of the most powerful aristocratic families in Hungary. Well schooled, Elizabeth could fluently speak Hungarian, Latin and Greek. Engaged at age eleven, she was then wed to husband Ferenc Nádasdy at the age of fifteen. She later gave birth to five children, with only two surviving to adulthood. Husband Ferenc was an army advisor and commander to Emperor Rudolf II of the Habsburg Dynasty. Nádasdy's wedding gift to his young bride was his home, Cachtice Castle, bordered by the Carpathians Mountains and considered the most impregnable seat in Central Europe, plus the country house and seventeen adjacent villages. Ferenc later died in 1604 at the age of 47 due to injury, leaving his young wife to take full charge and possession of his valuable estates and fortune. This was all taking place during the Long War (aka, The Fifteen Years' War: 1591-1606) between Austria's Habsburg Armies and the Ottoman Empire. The war was fought mainly in Royal Hungary (now Slovakia), Transdanubia (now Croatia) and in present day southern Romania.

Since her youth, Elizabeth had been plagued with uncontrolled fits of rage, indicating a brain disorder or possible epilepsy. This affliction may have been caused by inbreeding, a common practice among the aristocratic elite during this age. Her family while made up of the privileged class, had several skeletons in their closets as well. Her aunt was a reputed lesbian and witch, her uncle, an alchemist and devil-worshiper, and her brother a drunken sexual deviant. Many of these family vices were said to have manifested in Elizabeth in later years. If she was not bad enough, her childhood nurse, Irtó Józ, practiced black magic and sacrifices. Bathory had great social power and an insane penchant for cruelty. Before her husband's death, it was clear Nádasdy was as cruel as his wicked wife, both taking great pleasure in severely punishing servants. As the years past and with the absence of her husband, Elizabeth took up with Anna Darvas, the most sadistic of her associates. Anna was also alleged to be a witch and Bathory's lover. Behind the stone walls of several of Bathory's elegant estates, unspeakable acts of consummated savagery were often carried out under the full guidance of Darvas. Then, in 1609, Darvas died leaving the Countess alone, yet again, to continue her homicidal behavior. In time, rumors of murder and torture found their way to King Matthias's ears. It was not until 1609 after the suspicious suicide of a young noble girl (who Bathory was teaching social graces to at the time) that the Countess's suspect actions could no longer be overlooked. King Matthias assigned György Thurzó (Palatine of Hungary) to investigate the rumors. Two notaries were sent to collect evidence for Thurzó. He knew a trial would have easily caused a public scandal for this influential noble family (who ruled Transylvania at the time, and would surely lead to the crown's seizure of Elizabeth's ample properties and fortune. Thurzó had made a promise to Ferenc Nádasdy to look after his family and fortune upon his death. Considering this promise, Thurzó decided that Elizabeth Bathory should be confined or placed on house arrest with no further punishment being taken against her. Elizabeth was arrested on December 29, 1610 at Cachtice Castle, along with a group of her personal servants, who were suspected of acting as accomplices. After the arrest, an extensive search of the castle took place. The rumored findings included a deceased girl drained of blood, another who lie dying, and even deeper in the dungeon catacombs, an additional injured girl and others bound and imprisoned.



The Countess's accomplices were tried on January 7, 1611 and forced to confess to their involvement in the crimes. The court was presided over by Royal Supreme Court Judge Theodoros Symonides de Szulo and twenty associate judges. Legends tell of Elizabeth bathing in virgin blood from young girls to retain and restore her youth and beauty, admittedly with only anecdotal evidence to confirm this activity existed. However, the Countess was accused of murdering and inflicting (with the aid of her handmaiden) tortments on young girls with lit candles, red-hot irons, scissors, needles, and by pouring ice-cold water on there naked rubed flesh until it froze. Some of these tortments were said to have been taught to her by her deceased husband but also shared an affinity for the cruel treatment of the lesser class. Those are but a few of the deeds recounted by testimonies collected between 1610 and 1611, containing more than 300 witness accounts. Trial records include testimonies of the four defendants, as well as 13 more witnesses. Eye-witnesses included the Castellan (castle governor) of Sándor Castle and other personnel. The victims were said to have been procured either by promises of work in the castle or by force. Collaborators were accused of torturing and killing dozens of girls, and disposing of the bodies. One witness mentioned, all the trial, a book existed in which the number 650 was written. Could this have been the number of victims Elizabeth Bathory had dispatched? This book was never produced, further fueling the legend surrounding Bathory. The defendants at that trial were all found guilty of their involvement. The nurse maid Irtó Józ, and Dorottya Szentes, had their fingers ripped out with red-hot pincers, and were then burned as witches. A dwarf-like man called Pókö received a lesser punishment when he was beheaded before incarceration, and Enikő Majorovics was also sentenced and executed. Katalin Benkő was the last of the group, and was sentenced to life imprisonment after being exonerated since she was said to have been a victim of peer-pressure and forced to aide the others in their despicable acts. While Elizabeth was never tried for her crimes, in large part due to her nobility, she was walked up with her bed chamber at Cachtice Castle with only small slits in the door to allow food and air to pass. After four years of imprisonment, she died on August 21, 1614.

Elizabeth Bathory made her cinematic debut in 1970. Films both based on her legend and with reference to her have endured for several decades now. Two new movies are planned for release next year, with Anna Friel and Julie Depuy portraying the Countess.

While Elizabeth Bathory may have basked in blood to achieve immortality, ironically in the end it was her own horrific behavior while alive that granted her in death what she most sought in life.

BATHORY IN CINEMA

1970 - <i>Neotropolis</i>	1981 - <i>Tyran's Heart</i>	2004 - <i>Eternal</i>
1971 - <i>Countess Dracula</i>	1988 - <i>The Mysterious Death of Nimes Chateau</i>	2005 - <i>The Brothers Grimm</i>
1971 - <i>Daughters of Darkness</i>	1990 - <i>Virgin on the Edge</i>	2005 - <i>Night Fingers</i>
1973 - <i>Curse of the Devil</i>	1999 - <i>Bloodbath</i>	2006 - <i>Vampire Secrets</i>
1973 - <i>The Devil's Wedding Night</i>	2000 - <i>Bathory</i>	2006 - <i>Stay Alive</i>
1973 - <i>Blood Castle</i>	2000 - <i>La Historia de Elizabeth Bathory</i>	2006 - <i>Demon's Claw</i>
1974 - <i>Immortal Tarkis</i>	2001 - <i>The Blood</i>	2006 - <i>Matermorphism</i>
1975 - <i>Elizabeth the Terrible</i>	2001 - <i>In Her</i>	2007 - <i>Hostel Part II</i>
1980 - <i>The Bloody Lady</i>	2002 - <i>Killer Love</i>	2007 - <i>Blood Scarab</i>
1980 - <i>Night of the Werewolf</i>	2004 - <i>Rem of the Werewolf</i>	2008 - <i>The Countess</i>

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Gore Hound

THE BEAST WITHIN

By David Kosanke

The early 1980s should go down in horror history as the golden age of gore. Various body fluids were splashed across theater screens from 1980-1985 in a never ending supply of insane, implement-wielding inbreeds, drooling space bugs with rows and rows of teeth, and lovable shape shifting monsters ready to take a chunk out of the nearest neck. Fans who clamor for these retro flicks might be familiar with the heavy hitters of that decade, but I'm here faithful GoreHounds to dig a little deeper and probe the lower depths to come up with a title you may not be familiar with: *The Beast Within*.

The plot of the film is as kooky as they get, so bare with me while I try and make sense of it all. Mississippi, 1964. A road weary couple gets stranded when their car breaks down. An escaped thing hunts down the woman, and graphically rapes her. She survives, but gives birth to Michael, who we see seventeen years later as a troubled young man undergoing what the doctor calls "an occult malignancy." This rapid rate of growth, coupled with disturbing



nightmares, gives the boy some weird impulses, namely to rip apart carefully selected folks with his insidious teeth! It seems Michael is the offspring of Billy Connors, an odd fellow who was caught in bed with Lionel Curwen's wife by the man himself, who kept Billy locked in a cellar for his foul deed. To make matters worse, Curwen fed him human flesh from the bodies of corpses! Also, Billy was in touch with insects, namely cicadas, so it comes to pass that his son, Michael, is slowly turning into a

human cicada creature after enduring a seventeen-year cycle! Michael's target is the remaining Curwen family members. Will Michael get the revenge for papa, or can the lowdown stop his rapid transformation before the curse is settled?

The Beast Within offers up an uncanny story, which is just an excuse for some over-the-top special effects and gore. Speaking of which, the many grisly highlights are as follows: vicious throat ripping combined with mauled corpse aftermath, a severed hand nestled in the jaws of a joyful doggy, a moribund getting embalmed while still alive, more assaults on throats with a hand upside down, shotgun blast to the head of the beast, and finally, a terrific slow-mo decapitation. Not a bad list of gross-ones, if you ask me!

Now the real test, the audience has to figure out exactly what the beast is supposed to be. The script by Tom Holland appears to be the main confusing-culprit, since the audience has a hard time putting together all the pieces. Of course Holland would put the blame squarely on the director's shoulders for leaving out scenes that would help to explain the bizarre situation better, but this is simply the age-old stand off that writers and directors have when they fail to agree on the artistic aspirations they claim to possess. Most of the script what you will, but Tom Holland went on to have greater success by directing *Child's Play* and the superb *Fright Night* as some of his other genre credits. *The Beast Within* is a thing of beauty, as designed by effects guru Tom Burman who was given total artistic freedom with his design, despite the meager funds afforded to the effects crew. In regards to the FX of the creature, the undisputed highlight is the "big reveal" when the monster starts shedding its human skin in front of a slack-jawed doctor played by R.G. Armstrong. Initially, the effects crew was testing out how far they could push their air bladder piece. The sequence where the monster's head blows up like a clown's balloon was never meant to be in the final cut, but to and behold it is there for everyone to gawk at! Clearly, director Philippe Mora liked what he saw, even if fans howl with glee over the utter ridiculousness of it all! Such charms add monstrous appeal, which goes a long way towards the film's underdog status. Suffice it to say, Burman's crew certainly crafted a memorable monster, and in the end that's what counts, since a lesser design would have rendered this film to the bargain basement bin alongside other useless druck. Tom Burman had been toiling on special effects for well over a decade before tackling the Beast, and some of his other noteworthy genre contributions



include: *Invasion of the Body Snatchers* (1978) and *Car People* (1982).

Besides the quality of the effects, the cast lend a strong hand to make some sense of the awkward story. Genre faves abound in several key roles. Actor Ronny Cox gets top billing as Michael's Dad. Mr. Cox had already appeared in a string of cult films including *Deliverance* and *The Car*. However, today he may be best known as villain Doc Jones in *RoboCop*, which provided him with a much needed career boost since he was unaccustomed to playing the bad guy, but clearly relished the role in Paul Verhoeven's film. Ronny Cox did appear in *The Beast Within* under the impression that the gore wouldn't overshadow the story, but alas the end result certainly proved him wrong, which I'm sure didn't settle too well with the veteran actor.

Also from *The Car* and the wonderful *Evilpeak* is R.G. Armstrong, playing the aforementioned doctor, who even pops up as a Satanist in *Devil Dog/Hound of Hell* and *Race with the Devil*. The sheriff is played by L.Q. Jones, who cut nuts will always remember as the guy who wrote, produced and directed *A Boy and His Dog* starring Don Johnson! The most important role, however, is the Beast himself, and twenty three-year-old Paul Clemens made the most out of this seventeen-year-old character. Clemens was already a life long fan of horror and fantasy, having contributed artwork to *Famous Monsters of Filmland* magazine in the 70s. His ambition at the time was to appear in at least one half-way decent fight film and not just another slice and dice affair (*The Beast Within* was originally scheduled to debut in 1981 when slasher movies were all the rage, but it premiered in theaters a year later). Sadly the beast didn't lead to any other sizable monster roles for the fledgling actor, but he did get to go psycho in *They're Playing With Fire* (1985) where he dressed up as Santa Claus! and got to kick up some unsuspecting people and blame it on innocent Eric Brown (who is too busy with lovely Sybil Danning to notice that his roommate is a murdering fiend). Paul Clemens appeared in a smattering of TV roles before apparently bowing out of the film industry all together. Even if his film career went south, in the writer's humble opinion, Mr. Clemens certainly attained his goal of appearing in at least one quality horror flick.



can't say the same for director Philippe Mora, however. Mora, who was born in France, but raised in Australia, is known to horror fiends as the guy who single handedly ruined *The Howling* franchise with his inept and shameless excuse of a sequel to Joe Dante's original fright tale. Truth be told, Sybil Danning and Christopher Lee at least make *The Howling* if watchable, but every other aspect of this stinker reeks something fierce. To add insult to injury, Mora made one more *Howling* sequel subtitled *The Menopausal*, thus ensuring him a place in the hallowed hall of shame!

The Beast Within is a sordid, sleazy shocker of hideous proportions. I can't think of too many monster movies that are bookmarked by unpleasant rape scenes, but that's what you get with this particular beast. Fans wishing to seek out this neglected canon can do so via MGM's Midnight Movies Double Feature DVD released this past September, where it is paired with *The Bad People* (1974). A much better companion piece would be *XTRO* (1983), in order to obtain maximum enjoyment out of extraterrestrial and Earthly nightmares ready to bite off your face! If you prefer to see *The Beast Within* in a solo act, track down MGM's previous DVD edition (released in 2001). Either way you can't go wrong! 🐾

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Jon Killey, of Killey's Krypt, assists a fan as he makes his rounds the first day of the show.



Serenity Jivry enters the convention to an excited public!

Shown on this page is an assortment of celebrities from the convention, along with reviews and lists - some of which went the extra mile to dress up for the show. Check out the awesome mini-Kat, Jason from *Freddy VS Freddy*, a vampire from *30 Days of Night* and Shaun from *Shaun of the Dead*. Keep those costumes coming!



Ruffe Brown poses with HorrorHound Weekend staffer Brandon.



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Brad Mink (Bloody-Disgusting.com) and Paul Davis pose with John Landis.



Neil looks apoplectic as David Naughton defends himself against John Landis.



Mary Elizabeth and Ruffe Brown

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NEXT ISSUE

Child's Play celebrates twenty years of doll-horroring fun, and in true *HorrorHound* fashion, we look back at the five films in the franchise, dissecting what makes dolls truly scary, and visually spewing forth as much Chucky-inspired merchandise as we can fit in a single issue. You know you wanted it, and now you have it - a truly packed memorabilia guide! In line with celebrating the world of Charles Lee Ray, we also take a look back at the history of killer toys, tracing their origins back to the invent of cinema.

As if killer toys weren't enough to get your attention - the annual New York Toy Fair reveals a number of new license and product announcements from all the big toy industry players, including Gentle Giant, Mezco, NECA and Sideshow Collectibles! Can we expect to finally see new toys from *30 Days of Night*, *Pan's Labyrinth* and *The Texas Chainsaw Massacre*? Speaking of Sideshow, we take a look at the future of this company as they focus more towards the darker side of cinema in hopes of a very memorable 2008! For our artist spotlight, we look at one of the most talented toy designers in the industry, who has touched all the major icons in the horror genre, from the classics (*Dracula*, *Frankenstein*) to the modern day slashers (*Freddy*, *Jason*).

Films such as *Heilraiser*, *Puppet Master* and *Leprechaun* thrived in the '80s and '90s thanks to the home video boom. With the constant upheaval of the main-and-pop stores, establishment of major outlet retailers (Best Buy, Target) and online rental outlets (Netflix, Blockbuster), are the days of small-time horror over? Can independent studios survive in this DVD-era of film? We take an editorial look at the situation, and help put a focus on this struggling market.

Horror's Hallowed Grounds, the *HorrorHound* Hall of Fame, Serial Killers, Fantasm, toy, movie and DVD news all return next issue as well as the results of this issue's 2007 "Best of" horror voting! Look for *HorrorHound* #10 in stores this February!

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HORROR Convention Calendar

FX 2008

January 25 thru 27th, 2008
Orlando, FL
Orange County Convention Center
(featuring Jason Mewes, Michael
Winstow and more)

Fear Fest

March 7 thru 9th, 2008
Dallas, TX
Westin Park Central
(featuring Robert Englund, Neil
Marshall, Tom Holland, a *Troll 2*
reunion and more)

Monster-Mania Com X

March 14 thru 16th, 2008
Cherry Hill, NJ
Crowne Plaza Hotel
(guest list unannounced)

World Horror Convention

March 27 thru 30th, 2008
Salt Lake City, UT
Radisson Hotel Downtown
(featuring Dennis Lehman, John
Jude Palencar and more)

HorrorHound Weekend

March 28 thru 30th, 2008
Indianapolis, IN
The Marriott East
(featuring a *Heilraiser* reunion,
Chris Sarandon and more)

Cinema Wasteland

April 4 thru 6th, 2008
Cleveland, OH
Holiday Inn Select
(featuring a *Spider Baby* Reunion,
Dyanne Thorne and more)

New York Comic-Con

April 18 thru 20th, 2008
New York, NY
Jacob Javits Center
(featuring Mike Mignola and more)

Chiller Theatre Expo

May 2 thru 4th, 2008
Parsippany, N.J.
Hilton Parsippany

HorrorHound Weekend

June 20 thru 22th, 2008
Pittsburgh, PA
The Pittsburgh Expomart
(featuring Griffin Dunne, Ottaviano
Dell'Acqua, Daeg Faerch, Bill
Moseley and many more)

WonderFest

July 19 thru 20th, 2008
Louisville, KY
The Executive West
(Visit www.wonderfest.com)

HorrorFind Weekend

August 15 thru 17th, 2008
Adelphi, MD
UMUC Marriott
(guests TBA)

Dragon*Con

August 29 thru Sept 1st, 2008
Atlanta, GA
(Visit www.dragoncon.org)

*see next issue for more show listings

Have a show you would like to promote in the pages of *HorrorHound*? Don't wait! Contact us via email at mail@horrorhound.com

Following in the paw prints of such amazing cinematic masterpieces as *The Texas Chainsaw Massacre*, *The Howling*, *Night of the Living Dead*, *Shaun of the Dead*, *The Lost Boys*, *The Thing*, *From Dusk Till Dawn* and *The Wolf Man*—the Horrorfound Hall of Fame can now add Clive Barker's '80s cult classic *Nightbreed* to its ranks!

In the late 1980s, a young prince of darkness came into the public known as a new horror master. That man was Clive Barker, and he brought a depth of horror to the genre that hadn't been seen before in fiction or on film. *Hellraiser* pulled no punches and went to places that had never been visited before. Creatures like the Cenobites and their demonic brethren were brought back in a sequel called *Hellbound*. After these two films cemented Barker's vision of what horror was, his third film would give a bit more insight into just how big his imagination could get, and marked his second time sitting in the director's chair. That movie was *Nightbreed*.

Nightbreed was based off of the story "Cabal," part of a collection of his short stories that also included the tale that spawned the film *Lord of Illusions*. It was the story of a loner named Boone, who thanks to his psychotic psychologist, was convinced he was a killer. Boone had issues, but he also had a girlfriend named Lon who tried to keep him balanced. As the story progressed, we learn that Boone dreams of Midian, a place where monsters lived, and where you could be accepted and forgiven for whatever your sins might be, but Boone finds out he's not really the monster he's been made to believe he is. Boone is bitten by a creature that could have been the inspiration for the vampire myth, and then he is shot dead by the police. His death leads to his resurrection and the realization that he's to be the savior to the monsters of Midian.

Nightbreed was a beautifully filmed horrific reverse fairy tale. The monsters were the good guys, and mankind were the real bastards. This is shown in characters like Doctor Decker, Boone's psychiatrist, who was played with icy, unemotional perfection by David Cronenberg. Decker, who has more psychotic problems than all of his patients combined, was a scary individual. He's also very similar to the Batman comic's Scarecrow character, wearing a stitched-together mask when he kills - slaughtering entire families (breeders). He preys on the fears of his victims, and in the end is more afraid than anyone else.

But the stars of this movie are the monsters, the music, and Barker himself. Clive Barker went so far as to write a back story for characters that were on screen for mere seconds. These stories were compiled in a book called *The Nightbreed Chronicles*, along with gorgeous portraits of each character, and each of the tales that led them to seek refuge in Midian.

The music in *Nightbreed* was composed by the man himself, Danny Elfman. It's tribal and dark and fits the mood of the film perfectly, but sadly it is forgotten by many when people look back at the films he's scored.

Barker's movie, when it was released, was not a success. This could be tracked back to a

HORROR HOUND HALL OF FAME NIGHTBREED

LORI THOUGHT SHE KNEW EVERYTHING ABOUT HER BOYFRIEND...



NIGHT BREED

FROM GLOVE BARNER, THE CREATOR OF WELLWASER

[illegible]

together a version that would do the movie proud. There was even a picture of the proposed director's cut package floating around the net that may or may not be real. But alas, it has yet to happen.

Nightbreed spawned its own impressive comic book line, spanning twenty five issues, and even had a two-issue crossover with *Halbros* called *Jihad* (seen on page 43). These releases are hard to come by now, with sets of the Nightbreed comics going for between \$50 and \$60 on eBay! There was also, believe it or not, a computer game. So the monsters still had some bite. For Nightbreed collectible hunters out there, you can actually purchase a replica of Doctor Decker's mask from

the film at www.silvershampainnovelty.com. It's very authentic looking and costs \$200. But the film practically begs for an action figure line. One can only hope.



Nightbreed is a daring piece of cinema, with Barker at the helm, and has grown to be a favorite film of many a horror and fantasy buff. That nearly half hour of footage is something we should all get the chance to see, but until that time, *HorrorHound* can honor it in its own way, by putting *Nightbreed* in our movie Horror Hall of Fame. It deserves no less than having its own spot. The monsters of *Midsen* should feel right at home in its darkened caverns. It doesn't matter how scary you look...you're always welcome 🍷



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